2000-2001 Program Guide

Alumni	
Center City Brass Quintet	Oct 21
Joshua Smith, Hugh Sung	Nov 18
Stewart Goodyear	Jan 28
Lynn Harrell, Victor Santiago Asunción	Mar 9
Judith Ingolfsson, Ronald Sat	Apr 29
Commencement	May 5
Faculty Series	
David Soyer, Seymour Lipkin	Feb 28
Syrinx Trio	Mar 20
Jeffrey Khaner	May 9
Family Concerts	Sep 22, Nov 19, Feb 11
Lectures	
Ben Shwartz, "Notes to Inheritance and Modernity"	Mar 20
Opera	
Rorem, *Evidence of Things Not Seen*	Nov 17
Monteverdi, *The Coronation of Poppea*	Nov 30, Dec 1, 2, 3
Donizetti, *Don Pasquale*	Apr 5, 6, 8, 10
Barber, *Vanessa*	Apr 26, 27, 29
Orchestra	Sep 24, Oct 23, Oct 25, Oct 26, Feb 27, Apr 9
Other Performances	
Tribute to Felix Galimir	Nov 5
Jimmy Brent Concert	Nov 12
Christmas Party	Dec 8
Curtis Hall Appreciation Concert	Jan 16
Eighth Decade Tribute to Joseph de Pasquale	Feb 25
Field Hall Dedication	Apr 4
Fellowship Recital	Apr 12
Alumni Reunion Dinner	May 5
Student Recital in Church of St. Luke and the Epiphany	Mar 15

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THE CURTIS INSTITUTE OF MUSIC

2000/2001 CONCERT AND OPERA SERIES

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For program and ticket information about your favorite Curtis musical activity, see:

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The Curtis Opera Theatre

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More about Curtis

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Conductors

Otto-Werner Mueller

Hans Vonk

David Zinman

Soloists

Pamela Frank

Judy Loman

Operas

Don Pasquale

L'Incoronazione di Poppea

Vanessa

Alumni Recital Series

Center City Brass Quintet

Joshua Smith & Hugh Sung

Lynn Harrell

Stewart Goodyear

Judith Ingolfsson

Academy of Music Ticket Prices:

	General Public		Friends of Curtis
Parquet	$25*		$13*
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Family Circle	$4		$4
Amphitheatre	FREE	*(Tickets required)*	FREE

Includes a $1 Building Renovation and Expansion Fee levied by the Academy of Music. All sales are final; no refunds or exchanges. Artists and programs are subject to change.* ***Tickets for orchestra concerts will be available at the Academy of Music Box Office approximately six weeks before each performance.*

How to order tickets from the Academy of Music:

1) In person: Beginning six weeks before each performance, tickets may be purchased in person at the Academy of Music Box Office, Broad and Locust Streets, by cash, check or charge. (Friends of Curtis **must** present voucher to receive discount.)

2) By mail: Along with check or credit card information, be sure to specify concert date, preferred seating location, and your day and evening telephone numbers. Send request, along with a self-addressed stamped envelope, to: Academy of Music Box Office, Broad and Locust Streets, Philadelphia, PA 19102. **Checks must be made payable to the ACADEMY OF MUSIC BOX OFFICE** (Friends of Curtis **must** enclose voucher to receive discount).

3) By phone: The general public may charge tickets by telephone to a major credit card by calling PhilaCharge at 215-893-1999. There is a $4-per-ticket service fee for all phone charges. (Friends of Curtis discount is not available for orders placed by phone.)

FRIENDS OF CURTIS RECEIVE A DISCOUNT on tickets $10 and above upon presentation of a voucher to be mailed six weeks before each concert (2 tickets per membership).

GROUP SALES are available for groups of 20 and more; call Curtis at 215-893-7902 for information.

OCTOBER 23 AT 8 P.M.*

Academy of Music
Otto-Werner Mueller, conductor
Pamela Frank, violin

GLINKA Overture to *Ruslan and Ludmilla*
DVOŘÁK Violin Concerto
TCHAIKOVSKY Symphony No. 4

This performance is sponsored by the PNC Financial Services Group.
*Benefit packages available; call 215-893-5279 for information.

FEBRUARY 27 AT 8 P.M.

Academy of Music
David Zinman, conductor

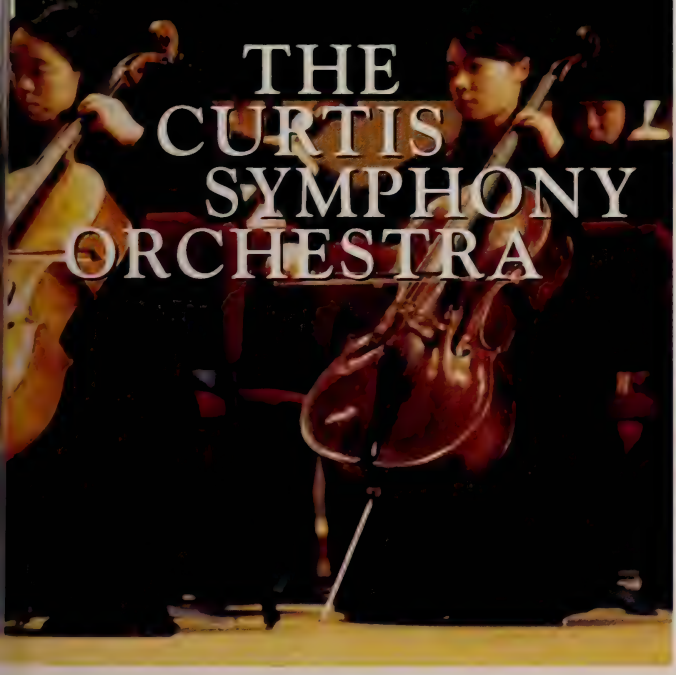
MAHLER Symphony No. 9

APRIL 9 AT 8 P.M.

Academy of Music
Hans Vonk, conductor
Judy Loman, harp

RAVEL *Pavane pour une infante défunte*
GINASTERA Harp Concerto
RACHMANINOFF Symphony No. 2

THE JACK WOLGIN
ORCHESTRAL CONCERTS



L'INCORONAZIONE DI POPPEA

By Claudio Monteverdi
The Prince Music Theater
November 30, December 1, 2
at 8 p.m.; December 3 at 2:30 p.m.
David Agler, conductor
Chas Rader-Shieber, stage director

Considered one of Monteverdi's greatest works, this Baroque masterpiece combines beautiful and expressive music with powerful drama. It tells the story of the Roman Emperor Nero's quest to divorce his wife and marry the beautiful Poppea. Filled with sexual intrigue, murder and betrayal, this dramatic opera established Monteverdi as one of the first great opera composers.

This fully-staged production with the Curtis Chamber Orchestra will be sung in Italian with English supertitles.

DON PASQUALE

By Gaetano Donizetti
The Curtis Opera Studio
April 5, 6, 7 at 8 p.m.;
April 8 at 2:30 p.m.
Danielle Orlando, music director
Ben Levit, stage director

An opera bubbling with exuberance and mischievous verve, *Don Pasquale* shows Donizetti's comic genius at its finest. When Don Pasquale, a rich, crusty old bachelor, tries to prevent his nephew from inheriting his fortune by marrying a docile, subservient wife himself, the tables are quickly and hilariously turned. Confusion abounds and nothing is as it seems. The only certainty is that love will win out in this joyous opera filled with sparkling music and irrepressible fun.

This fully-staged production will be sung in Italian supported by piano accompaniment.

TICKETS ARE $25 EACH; ORDER YOUR TICKETS NOW THROUGH UPSTAGES AT 215-569-9700.

To order your tickets, call UPSTAGES at 215-569-9700 or visit the box office at 1412 Chestnut Street. Cash, check and all major credit cards are accepted.

GROUP RATES are available for groups of 20 and more; call Curtis at 215-893-7902 for information.

EATRE

VANESSA

By Samuel Barber
The Prince Music Theater
April 26, 27, 28 at 8 p.m.;
April 29 at 2:30 p.m.
Ian Robertson, conductor

This Pulitzer Prize-winning opera by Curtis alumnus Samuel Barber tells the tale of unrequited love, newfound happiness and the pain and ecstasy caused by both. Written in a neo-romantic style, *Vanessa* abounds with beautiful melodies that combine with searing psychological drama to produce a poignant and unforgettable work of art.

Featuring members of the Curtis Opera Theatre and the Curtis Symphony Orchestra, this opera will be a concert performance in the original English supported by supertitles.

Student Recitals

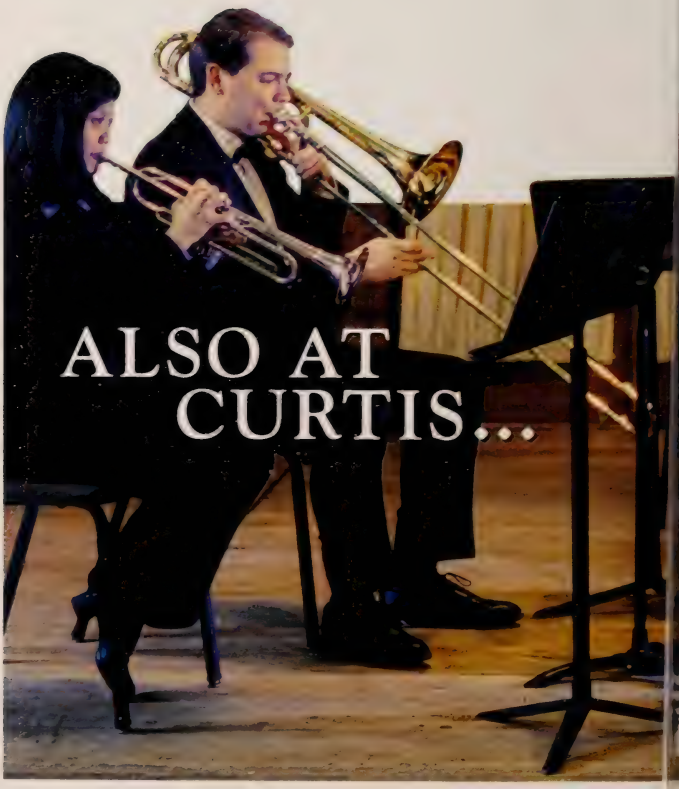
Weekly recitals are held most Monday, Wednesday and Friday evenings in Curtis Hall beginning on October 16, with Curtis students performing a varied selection of solo and chamber music. Open to the public free of charge. For program information, call the Curtis Recital Hotline at 215-893-5261.

Alumni Recitals

The Curtis Institute of Music will feature a five-concert series performed by distinguished Curtis alumni. Performances take place throughout the year in Curtis Hall. This year's Alumni Series includes the Center City Brass Quintet, Stewart Goodyear, Lynn Harrell, Judith Ingolfsson, and Joshua Smith and Hugh Sung. Subscriptions are $100 and single tickets are $25. For details, call the Curtis Ticket Information Office at 215-893-7902.

"Music-making at an enviably high level..."

Financial Times, London



CALL THE CURTIS RECITAL HOTLINE AT 215-893-5261

Obtain the most up-to-date program information for the free student recitals. You can call anytime; the message is available 24 hours a day. The Hotline gives programming information for an entire week, which will allow you to plan ahead.

The Hotline is easy to use. Simply follow these steps:

First, dial the Hotline at 215-893-5261 for the recorded message.

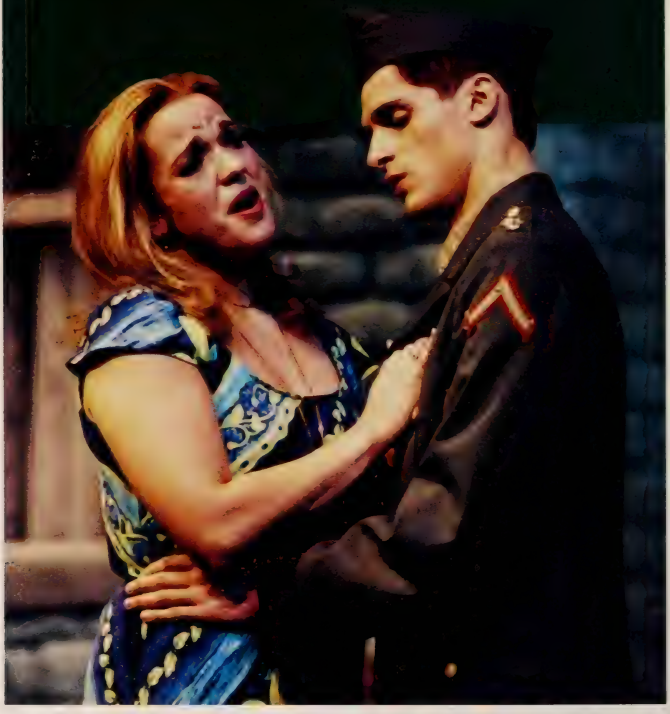
Second, press the number for the day's program you'd like —

1 for Monday
2 for Wednesday
3 for Friday
4 for Tuesday and Thursday
(concerts on a limited basis only)
5 for Saturday and Sunday
(concerts on a limited basis only)

Third, after listening to one day's program, remain on the line to select another day's program.

THE FRIENDS OF CURTIS

Music lovers can help the next generation of composers, conductors, instrumentalists and singers training at The Institute by joining the Friends of Curtis. The Friends play an important role in helping to advance the careers of these gifted young musicians, and you can join the Friends for as little as $50 ($40 for senior citizens and students).



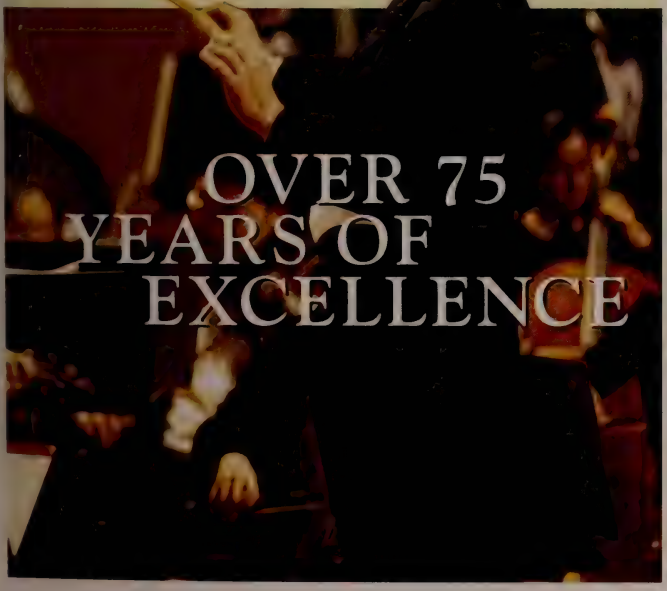
JOIN THE FRIENDS OF CURTIS
$50 Membership Includes:

- Two discounted tickets to each concert of the Symphony Orchestra of The Curtis Institute of Music at the Academy of Music (on tickets $10 and over)
- Invitation to a private reading by the Curtis Opera Theatre with the Opera Company of Philadelphia's Orchestra at the Academy of Music
- Subscription to *Overtones*, Curtis' newsletter
- Free admission to The Institute's lecture series, *Conversations at Curtis*
- Invitations to special events

More benefits are available throughout additional categories of membership, which range from $100–$7,500. If you would like further information, please call the Development Office at 215-893-5279.

More about Curtis... Did you know?

- Mary Louise Curtis Bok first opened the doors of The Curtis Institute of Music in 1924.
- Curtis' mission, then as now, is to train exceptionally gifted young musicians for performing careers on the highest professional level.
- Curtis is the only major music conservatory to provide merit-based full-tuition scholarships for all its students.
- This year, 169 students from the U.S. and 26 other countries study with the school's celebrated 82-member faculty.
- Curtis counts among its alumni many of the most distinguished artists of the 20th century and has produced, proportionately, the largest body of notable performing musicians of any conservatory.
- Curtis alumni can be found in virtually every major orchestra in North America, with almost half of the Philadelphia Orchestra composed of Curtis graduates.
- In the "Big Five" American symphony orchestras, Curtis alumni occupy nearly 25% of the principal desks.
- Over 40 vocal alumni have gone on to sing with the Metropolitan Opera.
- Curtis students, faculty and alumni continue to form the core of Philadelphia's distinguished musical community.
- More than 100 free concerts and recitals are held each year at Curtis. Over 3,000 free tickets are distributed annually to the Symphony Orchestra's Academy of Music concerts.
- The public is invited to attend all these events and become acquainted with the musical stars of tomorrow.



The Curtis Institute of Music
1726 Locust Street
Philadelphia, PA 19103
215-893-5252
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Gary Graffman, President/Director

THE CURTIS INSTITUTE OF MUSIC
OPERA THEATRE

Artist Roster
2000/2001 Season

THE CURTIS INSTITUTE OF MUSIC
Gary Graffman, *President/Director*

The Curtis Institute of Music Opera Theatre

The Curtis Institute of Music Opera Theatre is the performing entity of Curtis' Vocal Studies Department. Headed by Mikael Eliasen, the department is composed of approximately 25 singers of outstanding talent between the ages of 18 and 28, all of whom currently study on merit-based full-tuition scholarships.

Unique among major United States conservatories, Curtis accepts a limited number of singers from all over the world into the Vocal Studies program, which can lead to a Bachelor of Music degree, a Master of Music degree in Opera or a Professional Studies Certificate in Opera. Enrollment in the Vocal Studies Department is intentionally kept small in order to insure individual attention for all of its students. With equal emphasis on musical and dramatic values, the program includes weekly classes in movement, repertoire, make-up and foreign language diction, as well as performance seminars given by Mr. Eliasen. Each student also receives a minimum of three hours per week of individual coaching with members of the coaching faculty.

Since the founding of The Curtis Institute of Music, over 40 alumni have gone on to sing with the Metropolitan Opera, beginning with Louise Lerch in 1926 and Rose Bampton in 1932, and continuing the tradition in more recent years with Judith Blegen, Katherine Ciesinski, Vinson Cole, Charlotte Hellekant, Anna Moffo, John Relyea, Gianna Rolandi, Michael Schade, Kevin Short and Benita Valente. In addition, Curtis graduates have also performed leading roles with major opera companies throughout the world, including La Scala, Covent Garden, Vienna Staatsoper, San Francisco Opera and Houston Grand Opera.

The Vocal Studies Department

Mikael Eliasen	*Head of Vocal Studies Department*
Ralph Batman	*Administrator/Production Manager*
Anne Polen Addicks	*German Diction*
Annick Tanguy Applewhite	*French Diction*
Susan Shiplett Ashbaker	*Opera & Voice Coach*
Corradina Caporello	*Italian Diction*
Bob Chapra	*Feldenkrais Technique*
Wayne Conner	*History of Opera & Singing*
Ilse Hawrysz	*German Language & Diction*
Ariel Weiss Holyst	*Alexander Technique*
Eunae Koh	*Rehearsal Pianist/Coach*
Katheryn E. LaBouff	*English Diction*
Marlena Kleinman Malas	*Voice Teacher*
David Moody	*Opera & Voice Coach*
Susan Nowicki	*Opera & Voice Coach*
Danielle Orlando	*Principal Opera Coach*
Joan Patenaude-Yarnell	*Voice Teacher*
Donald St. Pierre	*Opera & Voice Coach*

Opera and Voice Programs — Department Head and Coaches

Mikael Eliasen
Head, Vocal Studies Department

For 10 years, from 1984 to 1994, Mr. Eliasen served as the artistic director of the European Center for Opera and Vocal Art (E.C.O.V.) in Ghent, Belgium. After many years as guest artist with the Merola Program of the San Francisco Opera Center, he was appointed its music director from 1994 to 1996. In addition to his position at Curtis, Mr. Eliasen is currently artistic director of the Young Artist Program at the New Israel Opera. He has given numerous master classes around the world, including at the Shanghai Conservatory of Music in China, the Tchaikovsky Conservatory in Moscow, the Jerusalem Music Center in Israel, the National Opera of Prague and the National University of Seoul. Mr. Eliasen is a regular guest at the Opera Academy in Copenhagen, Denmark, his native country, as well as at the International Opera Studio of the Netherlands in Amsterdam. For the past 10 summers he has taught in the Chautauqua Institution Summer Voice Program. Mr. Eliasen has also given classes for the Young Artist Development Program at the Metropolitan Opera in New York and the Houston Grand Opera Young Artist Program. In addition, as a pianist he has collaborated with numerous singers in recital, including Robert Merrill, Tom Krause, Theodor Uppman, John Shirley-Quirk, Elly Ameling, Edith Mathis, Florence Quivar, Sarah Walker and Joan Patenaude-Yarnell. He has participated in many summer festivals, such as the Blossom Festival, the Wexford Festival in Ireland, the Schwetzinger Festival in Germany, the Corinthian Summer Festival in Austria and the European Music Festival in Stuttgart, Germany. He has made numerous recordings for the Canadian Broadcasting Corporation, Hilversum Radio in the Netherlands, Polish State Radio, Kol-Israel and Irish Radio and Television and can be heard on the London Records, MHS and Supraphon labels. Mr. Eliasen received his early music training in Denmark and continued his musical studies in Montreal, Canada. Following four years of study in Vienna with the legendary piano teacher Dieter Weber, he moved to the United States. Mr. Eliasen joined The Curtis Institute of Music faculty in 1986.

Danielle Orlando
Principal Opera Coach

In addition to her position at Curtis, Ms. Orlando is a voice coach at the Academy of Vocal Arts in Philadelphia. Music staff positions with the Washington Opera, Michigan Opera Theater and Wolf Trap Opera have recently been added to those of the Metropolitan Opera, Opera Company of Philadelphia, Pittsburgh Opera, American Institute of Music Studies in Graz, European Center for Opera and Vocal Art in Belgium, the Merola Program at the San Francisco Opera and the Festival dei due mondi in Spoleto, Italy, and Charleston, South Carolina. In addition, Ms. Orlando has collaborated with renowned tenor Luciano Pavarotti since 1980 as judge, accompanist and music coordinator for all of the Luciano Pavarotti International Voice Competitions. She has also served as guest judge for the Metropolitan Opera National Council auditions. Ms. Orlando began her studies at the Settlement Music School in Philadelphia and later continued at the Eastman School of Music. She earned a Master of Music degree in piano performance at Temple University and performs frequently as an accompanist in the United States and abroad. Ms. Orlando has collaborated with such internationally recognized artists as tenor Marcello Giordani and sopranos Alessandra Marc and Kallen Esperian. In 1998 she made her debut at the Théâtre du Châtelet in Paris with bass Eric Owens (Opera '95) and has accompanied numerous other rising young artists, including sopranos Indra Thomas and Cassandra Riddle, baritone Luis Ledesma and tenor Tracey Welborn (Opera '91). Recently, she accompanied the highly successful *Four Tenors Concert* in Philadelphia. She has also been seen on such live television programs as *Good Morning America*, *Live with Regis and Kathie Lee* and *Live by Request* on the Arts & Entertainment network. Ms. Orlando joined The Curtis Institute of Music faculty in 1986.

Susan Nowicki
Opera and Voice Coach

Ms. Nowicki has served as coach, assistant chorus master and continuo performer for organizations including the Philadelphia Singers, Opera Company of Philadelphia, the Opera Festival of New Jersey and the Philadelphia Classical Symphony, and has served as adjudicator for vocal, choral and piano competitions. Ms. Nowicki has performed throughout the United States on piano, fortepiano and harpsichord, as soloist

and in collaboration with singers and instrumentalists, and has toured for Community Concerts under the auspices of Columbia Artists Management, Inc. She performs in recital with Philadelphia Orchestra members and with the Network for New Music, and has recorded contemporary music for the Albany, Capstone, De Haske and North-South labels. The season before last, for the Curtis Opera Theatre, Ms. Nowicki served as music director for the U.S. premiere of *Impressions de Pelléas*. Ms. Nowicki joined The Curtis Institute of Music faculty in 1987.

Donald St. Pierre
Opera and Voice Coach

Mr. St. Pierre was associated with Skylight Opera Theater as music director from 1978 to 1990. He conducted more than 50 productions there, which ranged from *The Coronation of Poppea* to *Mario and the Magician* (U.S. premiere). For the Curtis Opera Theatre, Mr. St. Pierre was the musical director/conductor for the 1993 production of *The Coronation of Poppea* and *Dido and Aeneas*, among others. As recital accompanist, he has appeared at such venues as New York's Lincoln Center, London's Wigmore Hall and the Almeida Theatre, Paris' Théâtre du Châtelet, as well as the Tanglewood, Santa Fe Chamber Music, Bowdoin, Bard and Grand Teton music festivals. He is also one of the contributing composers to *The AIDS Quilt Songbook*, published by Boosey & Hawkes and recorded on the Harmonia Mundi label. Last season, Mr. St. Pierre was commissioned to write a composition titled *Ite Missa Est* by the Mendelssohn Club and his newly commissioned work *Memento mori* will be performed by the same group in May 2001. Mr. St. Pierre joined The Curtis Institute of Music faculty in 1990.

Susan Shiplett Ashbaker
Opera and Voice Coach

In addition to her position at Curtis, Ms. Ashbaker is the director of artistic and music administration for the Opera Company of Philadelphia (OCP), where she has implemented several new programs: *The Experimental Stage*, a program to identify, workshop and commission new works for the opera stage; an intern program for pianists; and a collaborative program between the OCP and the students at The Curtis Institute of Music. Ms.

Ashbaker was principal coach for the European Center for Opera and Vocal Art in 1993, and has previously worked with the New York City Opera (assistant conductor), Academy of Vocal Arts (coach), Israeli Vocal Arts Institute (principal coach), Pennsylvania Opera Theater (assistant conductor/chorus master), Opera Festival of New Jersey (principal coach), Theatre am Goetheplatz in West Germany (coach/accompanist) and Seaside Music Theater in Florida (music director). In 1986 she was awarded the prestigious National Institute for Music Theater grant for musical preparation at the Metropolitan Opera. In 1990 Ms. Ashbaker made her conducting debut in Florida with *Into the Woods*, followed by *The King and I*, *Yeoman of the Guard* and *Candide*. As a recitalist collaborating with vocalists, she has performed extensively in the United States, including Carnegie's Weill Hall, as well as in France, Germany, Italy and Israel. Ms. Ashbaker served as pianist/coach for the Fourth Luciano Pavarotti International Voice Competition. She received her training at Southern Illinois University (Bachelor and Master of Music degrees), Paris' L'École Normale de Musique and the University of Illinois (Master of Music degree). Ms. Ashbaker joined The Curtis Institute of Music faculty in 1993.

David Moody
Opera and Voice Coach

Mr. Moody attended the University of Illinois as a student of John Wustman. In 1993 he became pianist for the New York Choral Society, performing with the group for its 25th anniversary Carnegie Hall celebration. While in New York, he served as a coach for the Juilliard School and the Manhattan School of Music, and currently serves as a resident coach for the Chautauqua Institution. Previously based in London, Mr. Moody has most recently worked as an accompanist and coach for the Guildhall School of Music, the Banff Centre for Fine Arts, the National Opera Studio and the Académie Européenne de Musique d'Aix-en-Provence. In 1997, under the direction of Sir Edward Downes, he prepared a concert performance of Verdi's *I Masnadieri* for the Royal Opera's production at the Edinburgh Festival. Mr. Moody, currently an assistant conductor of the Opera Company of Philadelphia, joined The Curtis Institute of Music faculty in 1999.

Eunae Koh
Rehearsal Pianist/Coach

Ms. Koh, a leading pianist from Seoul, Korea, has performed widely throughout Korea, Canada and the United States. As a collaborator, she has appeared in numerous recitals and concerts. She has served as an opera coach for productions of the Michigan Opera Theater in Detroit and, in the summer of 1998, was the chorus rehearsal pianist for the Festival dei due mondi in Spoleto, Italy. Ms. Koh graduated from Seoul National University in Seoul, Korea, and then studied with Martin Katz at the University of Michigan, where she received her Master's and Specialist's degrees in vocal coaching and accompanying. In addition to her responsibilities at Curtis, Ms. Koh is also a rehearsal pianist at the Opera Company of Philadelphia. Ms. Koh joined The Curtis Institute of Music faculty in 1997.

Tiffany Abban, *soprano*
Vocal Program, 1st year
Diploma candidate
Teacher: Marlena Kleinman Malas
Hometown: Lewis Center, Ohio, USA

Ms. Abban began her vocal training at the age of 14, after attending the Interlochen Arts Camp. She continued her affiliation with Interlochen throughout her high school years, attending both the camp and the Arts Academy. She previously attended the Juilliard School, where she studied voice with Marlena Kleinman Malas. While at Juilliard, Ms. Abban performed in opera scenes, including the roles of Fiordiligi in *Così fan tutte*, Micaela in *Carmen*, Donna Anna in *Don Giovanni* and the Countess in *Le nozze di Figaro*. Last spring, Ms. Abban was the second and third place winner in the Eastern Regionals of the Metropolitan Opera National Council auditions. This season at Curtis, Ms. Abban sings the role of Drusilla in *L'incoronazione di Poppea*.

Glenn Alamilla, *tenor*
Voice Program, 3rd year
Bachelor of Music degree candidate
Teacher: Marlena Kleinman Malas
Hometown: New York, New York, USA

Mr. Alamilla returns to The Curtis Institute of Music this year to perform the role of Arnalta in *L'incoronazione di Poppea* and this fall will sing the tenor part in Ned Rorem's (Composition '44) song cycle *Evidence of Things Not Seen* and Zimmermann's *Die weisse Rose* in the spring. He will also sing the role of Monostatos in the Opera Company of Philadelphia's intern cast of *Die Zauberflöte*. Previously, Mr. Alamilla performed the role of Don Curzio in the intern cast of the Opera Company of Philadelphia's production of *Le nozze di Figaro* and the roles of Flute in *A Midsummer Night's Dream* and Father Confessor in *Dialogues des Carmélites* for the Curtis Opera Theatre. He also sang Don Ottavio in *Don Giovanni* in a reading performance with the Curtis Symphony Orchestra and attended the Chautauqua Institution for the last two summers. Mr. Alamilla was a past winner in the Rosa Ponselle Young New Yorkers Competition, earning the Carmella Ponselle Silver Medallion, and was also a winner in the National Foundation for the Advancement in the Arts

Competition. He attended the Juilliard School's Pre-College division for both voice and oboe, and studied at L'Académie Internationale d'Été de Nice in France. He has performed vocal recitals in New York at the Juilliard School and in Alice Tully Hall for the Rosa Ponselle Foundation.

Meredith Arwady, *contralto*
Opera Program, 1st year
Master of Music degree candidate
Teacher: Marlena Kleinman Malas
Hometown: Kalamazoo, Michigan, USA

Ms. Arwady graduated from Hope College in Holland, Michigan, with a Bachelor of Music degree in vocal performance and a Bachelor of Arts degree in English literature. While there, she performed in *Fiddler on the Roof*, *A Comedy of Errors*, *Cole* (a musical revue about Cole Porter) and theater scenes, playing a wide range of roles from a five-year-old to an over-the-hill Elvis worshiper. Ms. Arwady appeared twice with the Hope College Orchestra as the winner of the Concerto Aria Competition and also participated in opera workshop scenes in which she sang the role of Marcellina in *The Marriage of Figaro* and the Prioress in *Dialogues of the Carmelites*. She spent the last four summers at the Chautauqua Institution, performing Zita in *Gianni Schicchi*, Mrs. Peachum in *Threepenny Opera*, Mother and The Square Root of 7 in *L'Enfant et les sortilèges*, Madame de Quimper Karadec in *La Vie parisienne* and a feminized-for-the-production Lill "a" Pastia in *La Tragédie de Carmen*.

Carolyn Betty, *soprano*
Opera Program, 2nd year
Master of Music degree candidate
Teacher: Marlena Kleinman Malas
Hometown: Wilmington, Delaware, USA

Ms. Betty completed her undergraduate education in 1999 at the Oberlin Conservatory of Music, where she played Sadie in Floyd's *Slow Dusk* and Rose in Weill's *Street Scene*. She has been a member of the ensemble at the Opera Theatre of St. Louis, where she covered roles in *Le nozze di Figaro* and in the world premiere of Miki's *Tale of Gengi* and performed the role of Kabanicha in Janáček's *Kát'a Kabanová*. Ms. Betty received the 1998 Barbara and Stanley Richman Memorial Award and the 1999 Richard Gaddes Award from the Opera Theatre of St. Louis and was a regional winner in the Metropolitan Opera National Council

auditions. Last year for the Curtis Opera Theatre, Ms. Betty played the role of Fiordiligi in *Così fan tutte* and this season will sing the title role in Samuel Barber's (Composition '34) *Vanessa*.

Karin Caspi, *mezzo-soprano*
Opera Program, 2nd year
Master of Music degree candidate
Teacher: Marlena Kleinman Malas
Hometown: Tel-Aviv, Israel

Ms. Caspi received her Bachelor of Music degree from the Juilliard School, where she performed the roles of Indiana Elliot in Thomson's *The Mother of Us All* and Mrs. Jones in Weill's *Street Scene*. She previously attended the Israel Vocal Arts Institute, playing both La Tusse Chinoise and La Libellule in *L'Enfant et les sortilèges*, Cherubino in *Le nozze di Figaro*, La Zelatrica in *Suor Angelica* and Mrs. Nolan in Gian Carlo Menotti's (Composition '33) *The Medium*. For the past two summers Ms. Caspi has attended the Chautauqua Institution, where she played Miss Jessel in *The Turn of the Screw* and the title role in *La Tragédie de Carmen*. She also performed Hänsel in *Hänsel und Gretel* with the Israeli Philharmonic Orchestra. Last season, for the Curtis Opera Theatre, Ms. Caspi played Dorabella in *Così fan tutte*, Carmen in *La Tragédie de Carmen* and Hippolyta in *A Midsummer Night's Dream*; this season she will play Valletto and La Virtù in *L'incoronazione di Poppea* and Erika in Samuel Barber's (Composition '34) *Vanessa*. She will also sing the role of Zerlina in a production of *Don Giovanni* at the Kiev Opera.

Jason Collins, *tenor*
Opera Program, 1st year
Master of Music degree candidate
Teacher: Marlena Kleinman Malas
Hometown: Seneca, South Carolina, USA

Mr. Collins recently earned his Bachelor of Music degree from the Juilliard School, where he debuted with the Juilliard Opera Center in 1998 as Achille di Rosalba in Nino Rota's (Composition '32) *Il cappello di paglia di Firenze*. Performances with the Juilliard Opera Workshop included Tamino in *Die Zauberflöte*, John Adams in Thomson's *The Mother of Us All*, Sam Kaplan in Weill's *Street Scene* and Samuel in Ned Rorem's (Composition '44) *Three Sisters Who Are Not Sisters*. Mr. Collins has performance credits in Aspen Opera Theater's *A Midsummer Night's Dream*, Eastman Opera Theatre's *Dialogues of the Carmelites* and South

Carolina Opera Theater's *L'impresario in angustie* by Cimarosa, *Don Pasquale* and Offenbach's *The Island of Tulipatan*. Forthcoming engagements with the Chicago Opera Theater include a role in Handel's *Acis and Galatea* and the role of Schweik in Kurka's *The Good Soldier Schweik*, with his performance to be featured on the premiere recording of the opera on Cedille records.

Lauren Curnow, *mezzo-soprano*
Opera Program, 2nd year
Master of Music degree candidate
Teacher: Marlena Kleinman Malas
Hometown: Easton, Pennsylvania, USA

Ms. Curnow received her Bachelor's degree in theater arts and English from Muhlenberg College and her Master of Music degree from the Juilliard School. Previous performances include Mrs. Grose in *The Turn of the Screw* at the Chautauqua Institution as well as Lazuli in Chabrier's *L'Étoile* and Diana in Cavalli's *La Calisto* for the Juilliard Opera Center. Last season at Curtis, Ms. Curnow performed the roles of Dorabella in *Così fan tutte*, Carmen in *La Tragédie de Carmen*, Hermia in *A Midsummer Night's Dream* and Marcellina in the intern cast of *Le nozze di Figaro* for the Opera Company of Philadelphia. This past summer she participated in the Santa Fe Opera season, where she covered the role of Maddalena in its production of *Rigoletto*. This season with the Curtis Opera Theatre, she will perform the roles of Ottavia in *L'incoronazione di Poppea* and Erika in Samuel Barber's (Composition '34) *Vanessa*. She will also play the Second Lady in the Opera Company of Philadelphia's intern cast of *Die Zauberflöte*.

Quirijn de Lang, *baritone*
Opera Program, 1st year
Master of Music degree candidate
Teacher: Marlena Kleinman Malas
Hometown: Rotterdam, The Netherlands

Mr. de Lang began his vocal studies in the Netherlands and in Milan, Italy. For his studies in the United States, he has received generous support from the International Opera Centrum Nederland. Mr. de Lang earned his Bachelor of Music degree in voice from The Curtis Institute of Music in May 2000. His roles last season with the Curtis Opera Theatre included Guglielmo in *Così fan tutte*, Escamillo in *La Tragédie de Carmen* and Demetrius in *A Midsummer Night's Dream*; he previously

performed Colas in *Bastien and Bastienne*, White Rosebush in the world premiere of Luis Prado's (Composition '96) *The Nightingale and the Rose*, Masetto in *Don Giovanni* and Pelléas in the U.S. premiere of *Impressions de Pelléas*. He also played the Marquis d'Obigny in the intern cast for the Opera Company of Philadelphia's production of *La Traviata* and performed in the Philadelphia premiere of Ned Rorem's (Composition '44) song cycle *Evidence of Things Not Seen* for the Philadelphia Chamber Music Society. Mr. de Lang made his professional debut with the Nationale Reisopera in the Netherlands in the summer of 1999 and will repeat the role of Papageno in *Die Zauberflöte* in February 2001 for the same company. This season, he performs the roles of Nerone in *L'incoronazione di Poppea* and Malatesta in *Don Pasquale* for the Curtis Opera Theatre.

Ramone Diggs, *tenor*
Voice Program, 5th year
Bachelor of Music degree candidate
Teacher: Joan Patenaude-Yarnell
Hometown: Amarillo, Texas, USA

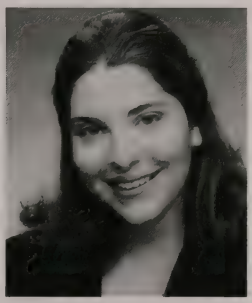
For the Curtis Opera Theatre, Mr. Diggs' roles have included Ferrando in *Così fan tutte*, Lysander in *A Midsummer Night's Dream*, Chevalier de la Force in *Dialogues des Carmélites*, Don Ottavio in *Don Giovanni*, Arbace in *Idomeneo* and Erice in *L'Ormindo*. For Opera North's concert performance of *Susannah*, he sang the role of Elder Hayes. Mr. Diggs has also appeared in productions of *The Magic Flute* and *The Ballad of Baby Doe*. Before attending Curtis, he was named to the Texas All-State Choir and was a regional NATS winner. This season, Mr. Diggs' roles include Arnalta in *L'incoronazione di Poppea* and Ernesto in *Don Pasquale* for the Curtis Opera Theatre and the roles of Priest and Armored Man in the intern cast of *Die Zauberflöte* for the Opera Company of Philadelphia, where he previously performed Don Basilio in the intern cast of *Le nozze di Figaro*.

Rachael Garcia, *soprano*
Voice Program, 5th year
Bachelor of Music degree candidate
Teacher: Marlena Kleinman Malas
Hometown: Hawthorne, California, USA

Before transferring to The Curtis Institute of Music, Ms. Garcia studied at Yale University, where she performed Villa-Lobos' *Bachianas Brasileiras*. For the Curtis Opera

Theatre, she has appeared as Despina in *Così fan tutte*, Peaseblossom in *A Midsummer Night's Dream*, Mélisande in the U.S. premiere of *Impressions de Pelléas*, Sister Mathilde in *Dialogues des Carmélites* and Erisbe in *L'Ormindo*. She was also featured in *Scenes of Love and Hate* and appeared in a prologue to *La Voix humaine*, performing songs of Weill. She sang the role of Flora in the intern cast of the Opera Company of Philadelphia's production of *La Traviata* and performed Danielpour's *Sonnets to Orpheus* with the Curtis Chamber Orchestra. For three summers she served as a faculty member at the Kinhaven Music School, where she performed Schubert's *Der Hirt auf dem Felsen*, Bach's Cantata No. 191 and Fauré's Requiem, among other works. She also attended the Chautauqua Institution for the past two summers, where she played the role of Clara in *La Vie parisienne*, Miss Jessel in *The Turn of the Screw* and sang selections from *Madama Butterfly* as well as from *West Side Story* and *Mass* in an all-Bernstein concert. This season, Ms. Garcia will be seen as Amore and Damigella in *L'incoronazione di Poppea* and Norina in *Don Pasquale* for the Curtis Opera Theatre.

Eve Gigliotti, *soprano*
Opera Program, 1st year
Master of Music degree candidate
Teacher: Joan Patenaude-Yarnell
Hometown: Yardley, Pennsylvania, USA



Ms. Gigliotti received her Bachelor of Music degree from the Manhattan School of Music in May 1997 and last May graduated from the voice program of The Curtis Institute of Music. In addition, she spent the past two summers as an ensemble artist with the Opera Theatre of St. Louis. Ms. Gigliotti is a winner of the Mario Lanza Competition and has performed the roles of the Governess in *The Turn of the Screw*, Zerlina in *Don Giovanni*, Mme. Lidoine in *Dialogues des Carmélites* and Micaela in *La Tragédie de Carmen*. This season, she will sing Drusilla in *L'incoronazione di Poppea* for the Curtis Opera Theatre and First Lady in the intern cast of the Opera Company of Philadelphia's production of *Die Zauberflöte*. Ms. Gigliotti also performs Zimmermann's *Die weisse Rose* with the Curtis Chamber Orchestra in March 2001.

Amanda Gosier, *soprano*
Opera Program, 3rd year
Master of Music degree candidate
Teacher: Joan Patenaude-Yarnell
Hometown: Silver Spring, Maryland, USA

Ms. Gosier received her Bachelor of Music degree in vocal performance from the Catholic University of America in May 1998, where she performed the roles of Sister Constance in *Dialogues of the Carmelites* and First Tulliere in *Suor Angelica*. She was a national finalist in the Metropolitan Opera National Council auditions, a finalist in the National Symphony Orchestra Young Soloists Competition and a finalist in the Rosa Ponselle International Voice Competition. In the summer of 1999, Ms. Gosier attended the Austrian-American Mozart Academy in Salzburg, performing throughout the area, and participated this past summer at Centro Studi Italiani, a program in Urbania, Italy, run by Joan Patenaude-Yarnell. During the last two seasons, in addition to numerous concert performances, Ms. Gosier was seen as Sister Constance in *Dialogues des Carmélites*, Zerlina in *Don Giovanni*, Despina in *Così fan tutte* and Tytania in *A Midsummer Night's Dream* for the Curtis Opera Theatre. Last season she also performed the *Italienisches Liederbuch* with Mikael Eliasen and Samuel Barber's (Composition '34) *Knoxville: Summer of 1915* with the Pennsylvania Sinfonia Orchestra in Allentown, where she returns this season to sing Handel's *Messiah*. This year at Curtis she will also perform Ned Rorem's (Composition '44) song cycle *Evidence of Things Not Seen* with Mikael Eliasen.

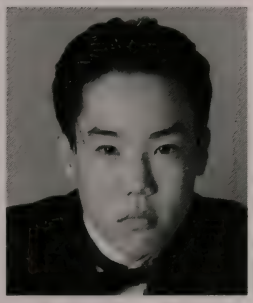
Joseph Guyton, *tenor*
Voice Program, 2nd year
Bachelor of Music degree candidate
Teacher: William Schuman, adjunct faculty
Hometown: Ypsilanti, Michigan, USA

Mr. Guyton returns to The Curtis Institute of Music having attended the Interlochen Arts Academy and the Juilliard School. Last season, for the Curtis Opera Theatre, he performed the roles of Don José in *La Tragédie de Carmen* and Snout in *A Midsummer Night's Dream* and sang the role of Ferrando in *Così fan tutte* in a reading with the Symphony Orchestra of The Curtis Institute of Music. This season, he can be heard singing several roles in the Curtis production of *L'incoronazione di Poppea*. Mr. Guyton is a first-place district winner in the N.A.A.C.P. Award Competition, as well as first-place prize winner in the Omega

Psi Phi Vocal Competition and a winner of the Mario Lanza Competition, Junior Division.

Charles Kim, *tenor*
Opera Program, 2nd year
Master of Music degree candidate
Teacher: Marlena Kleinman Malas
Hometown: Seoul, Korea

Mr. Kim holds a Bachelor of Music degree from the Seoul National University, where he studied voice with Sung Gil Kim. He performed the Duke of Mantua at the National Theatre in Seoul in a production of *Rigoletto* and Riccardo in *Un ballo in maschera* while a student at Seoul National University. Mr. Kim is the recipient of numerous awards, including first prize in the 1996 Li-Dae-Unng National Competition, the 1997 Joung-Ang Press National Competition and the 1998 Schubert Lied National Competition. Last year for the Curtis Opera Theatre, Mr. Kim played the roles of Ferrando in *Così fan tutte* and Don José in *La Tragédie de Carmen*, as well as Rinuccio in *Gianni Schicchi* for the Chautauqua Institution. This year he sings Ernesto in *Don Pasquale* and Anatol in Samuel Barber's (Composition '34) *Vanessa*, as well as Tamino in *Die Zauberflöte* for the Opera Company of Philadelphia's intern cast.



Jeffrey Kim, *countertenor*
Voice Program, 4th year
Diploma candidate
Teacher: Joan Patenaude-Yarnell
Hometown: Beverly Hills, California, USA

In 1996, Mr. Kim made his professional debut as Cherubino in *Le nozze di Figaro* with Opera California. He is the winner of numerous awards, including the Los Angeles Music Center's Spotlight Grant and a scholarship from the Philadelphia Foundation. For the Curtis Opera Theatre, he was previously featured in several baroque works in *Scenes of Love and Hate* and performed the roles of Toby in Gian Carlo Menotti's (Composition '33) *The Medium*, Yniold in the U.S. premiere of *Impressions de Pelléas* and Oberon in *A Midsummer Night's Dream*; this year he will play Ottone in *L'incoronazione di Poppea*. Last season, Mr. Kim again sang the role of Cherubino in the intern cast of the Opera Company of Philadelphia's production of *Le nozze di Figaro* and played Cherubino in the Opera Company of Philadelphia's outreach production of *Three Little Pigs*.

Valeriano Lanchas, *bass*
Opera Program, 4th year
Professional Studies certificate candidate
Teacher: Armen Boyajian, adjunct faculty
Hometown: Bogotá, Colombia

Mr. Lanchas was a winner in the fifth Luciano Pavarotti International Voice Competition in 1995, and the next year was invited by Maestro Pavarotti to sing with him in *Tosca* at Philadelphia's Academy of Music, conducted by Marco Armiliato. Previous engagements have included roles in *Il barbiere di Siviglia*, *L'italiana in Algeri* (with Martha Senn as Isabella), *Madama Butterfly* and, for the Curtis Opera Theatre, *Eugene Onegin*, *The Rape of Lucretia*, *Idomeneo*, *Così fan tutte* and *A Midsummer Night's Dream*. Last season's performances included Samuel in *Un ballo in maschera* with Opera de Colombia, and Beethoven's Mass in C and Merryman's *Jonah* with the Mendelssohn Club. He also made his debut with the Philadelphia Orchestra singing *Fantasia on Christmas Carols*, conducted by Luis Biava, and performed with the Opera Company of Philadelphia as Sciarrone in *Tosca*, the Caramoor Festival in New York as Goffredo in Bellini's *Il Pirata* and Opera de Colombia as Frère Laurent in *Roméo et Juliette*. This year for Curtis, he plays Littore in *L'incoronazione di Poppea* and the title role in *Don Pasquale*, as well as Sarastro in *Die Zauberflöte* for the Caramoor Festival and Second Armored Man in *Die Zauberflöte* for the Opera Company of Philadelphia; he will also perform Schubert's *Die schöne Müllerin* with Mikael Eliasen at Curtis. Other forthcoming engagements include the role of Sparafucile in *Rigoletto* in Bogotá and Caracas in fall 2001 and Mahler songs with the Bogotá Philharmonic Orchestra in June 2001.

Robert Pomakov, *bass*
Voice Program, 2nd year
Bachelor of Music degree candidate
Teacher: Spiro Malas, adjunct faculty
Hometown: Toronto, Ontario, Canada

Bass Robert Pomakov is a 1999 graduate of Canada's world-renowned St. Michael's Choir School. He began studies with Canadian tenor John Arab, worked with accompanist and coach Brahm Goldhamer, and made his professional operatic debut in 1999 with baritone Dmitri Hvorostovsky and the Canadian Opera Company Orchestra, under the baton of Richard Bradshaw. A winner of the 2000 Oratorio Society of New York Solo Competition, he has also received

awards from the George London Foundation, Marilyn Horne Foundation and the Canadian Music Competition. He was a recipient of the 1999 Victoria Scholars grant, won first prize in the 1997 Kiwanis Music Festival of Greater Toronto and was an international prize winner in the Queen Elisabeth Competition of Belgium and Placido Domingo's Operalia'00. Mr. Pomakov's roles include the Commendatore and Masetto in *Don Giovanni*, Osmin in *Die Entführung aus dem Serail*, Don Alfonso in *Così fan tutte*, Figaro, Antonio and Bartolo in *Le nozze di Figaro*, Colline in *La Bohème*, Arkel in *Pelléas et Melisande*, Seneca in *L'incoronazione di Poppea*, Quince in *A Midsummer Night's Dream* and Doctor Bartolo in *Le nozze di Figaro*. This season, Mr. Pomakov will sing the roles of Seneca in *L'incoronazione di Poppea*, the title role in *Don Pasquale* and the Old Doctor in Samuel Barber's (Composition '34) *Vanessa* for the Curtis Opera Theatre, and Sarastro in the intern cast of the Opera Company of Philadelphia's *Die Zauberflöte*.

Howard Reddy, *baritone*
Voice Program, 1st year
Diploma candidate
Teacher: Joan Patenaude-Yarnell
Hometown: Carlow, Ireland

Mr. Reddy previously studied voice with Veronica Dunne at the Leinster School of Music and Drama in Dublin and is a recent graduate of the National University of Ireland with a degree in law and business. He was a junior and senior prize winner at the Feis Ceoil, Ireland's national vocal competition, a finalist in the RTE Singer of the Future Competition and the winner of the 1999 West Belfast Opera Award. Mr. Reddy has been a regular performer with the Irish Royal Academy Opera Studio, performing the title role in scenes from *Don Giovanni*, Figaro and the Count in scenes from *Le nozze di Figaro* and Le Grand Prêtre in scenes from *Samson et Dalila*. He made his debut recital in November 1999 at Ireland's National Concert Hall and has participated in summer opera programs in Northern Ireland and Urbania, Italy, where he first studied with Joan Patenaude-Yarnell. Mr. Reddy's oratorio work includes the Fauré Requiem and Mozart's Mass in C. This year he will sing the roles of Libérto, Consul and Lucano in the Curtis Opera Theatre production of *L'incoronazione di Poppea*.

Joslin Romphf, *soprano*
Voice Program, 4th year
Bachelor of Music degree candidate
Teacher: Betti McDonald, adjunct faculty
Hometown: Victoria, British Columbia, Canada

Ms. Romphf was the 1999 winner of the Young Canadian Mozart Singers competition in Toronto, Canada. Last season, she performed Elle in *La Voix humaine* and sang Fiordiligi in *Così fan tutte* in a reading with the Curtis Symphony Orchestra, with which she performed Donna Anna from *Don Giovanni* the previous year. Ms. Romphf also played Mrs. Gobineau in the Curtis Opera Theatre's production of Gian Carlo Menotti's (Composition '33) *The Medium*, and this season she will play Nutrice in *L'incoronazione di Poppea* and the title role in Samuel Barber's (Composition '34) *Vanessa*. She performed the role of Madame Cortese in *Il viaggio a Reims* at the Music Academy of the West, under the direction of Marilyn Horne, for the Academy's 50th anniversary season. She has given recitals with Mikael Eliasen in Philadelphia and with Robert Holliston as part of the St. John the Divine recital series; later this season she will sing Messiaen's *Harawi: Songs of Love and Death*, with Mr. Eliasen, as part of the Curtis Student Recital Series.

Matthew Rose, *bass*
Voice Program, 3rd year
Bachelor of Music degree candidate
Teacher: Marlena Kleinman Malas
Hometown: Bourne, Lincolnshire, Great Britain

Mr. Rose began singing in the choir of Seaford College near Chichester, West Sussex, where he sang solos, including the Fauré Requiem, as both a boy treble and a bass. He then went to study music for two years at Canterbury, where he performed such roles as Noye in Britten's *Noye's Fludde* and Collatinus in *The Rape of Lucretia*. Mr. Rose has also sung oratorio, including Handel's *Messiah*, Haydn's *The Creation*, requiems by Mozart, Howells and Fauré, and Rossini's *Petite messe solennelle*. During the summers, Mr. Rose attended the prestigious Britten-Pears School and the Chautauqua Institution. Past Curtis roles include Don Alfonso in *Così fan tutte*, Theseus in *A Midsummer Night's Dream*, Arkel in the U.S. premiere of *Impressions de Pelléas* and the Commendatore in *Don Giovanni*. This year, Mr. Rose performs the role of the Speaker in the intern cast of the Opera Company of Philadelphia's *Die Zauberflöte*, and last year he interned the role of

Antonio for OCP's production of *Le nozze di Figaro*. For the Curtis Opera Theatre this year, he performs the role of Seneca in *L'incoronazione di Poppea* and the Doctor in Samuel Barber's (Composition '34) *Vanessa*. Mr. Rose serves as Student Council President of The Curtis Institute of Music for the 2000/01 school year.

Karen Slack, *soprano*
Opera Program, 1st year
Professional Studies certificate candidate
Teacher: Joan Patenaude-Yarnell
Hometown: Philadelphia, Pennsylvania, USA

Last season, Ms. Slack sang the role of Donna Anna in *Don Giovanni* in Manila, Philippines, and appeared as the Countess in the intern cast of the Opera Company of Philadelphia's production of *Le nozze di Figaro*. For the Curtis Opera Theatre, she previously performed Donna Anna in *Don Giovanni* and Tatyana in *Eugene Onegin* and this season will play the title role in *L'incoronazione di Poppea*. She will also perform the role of Lily in the Opera Company of Philadelphia's production of *Porgy and Bess* and will sing Pamina in the Opera Company of Philadelphia's intern cast of *Die Zauberflöte*, having previously played Mimì in the intern cast of the OCP's production of *La Bohème*. For the past two summers she served as an apprentice artist with the Santa Fe Opera, where she played the Confidante in *Elektra* and covered the roles of the Countess in *Le nozze di Figaro*, Ilia in *Idomeneo* and Manja in Kalman's *Countess Maritza*. She appeared in a concert performance of *La Bohème* at Weill Recital Hall in New York and was the Alice Ford understudy for the Opera Company of Philadelphia's production of *Falstaff*. Ms. Slack has performed in concert in Moscow, St. Petersburg, Prague and Vienna. In addition she has won numerous competitions and awards, including the National Arts Club Vocal Competition, the Rosa Ponselle International Competition for the Vocal Arts, the National Association of Negro Musicians Competition, the Pro Arts Scholarship, the W. Russell Johnson Scholarship and the Mellini Excellence in Music Award. In 1999 Ms. Slack was a winner in the Licia Albanese-Puccini Foundation Competition and received a George London Foundation Award.

Hanan Tarabay, *mezzo-soprano*
Voice Program, 1st year
Bachelor of Music degree candidate
Teacher: Marlena Kleinman Malas
Hometown: Gulf Breeze, Florida, USA

Ms. Tarabay is a recent graduate of the Interlochen Arts Academy, where she performed roles in numerous opera scenes, including Mrs. Ford in Nicolai's *The Merry Wives of Windsor*, Madame Flora in Gian Carlo Menotti's (Composition '33) *The Medium*, the title role in *Orfeo*, Hänsel in *Hänsel und Gretel*, Dorabella in *Così fan tutte* and the title role in *Carmen*. Also at Interlochen, Ms. Tarabay was the vocal soloist for *Festival 2000* and *Collage '99*, and was a member of the Academy's Choir and Chamber Singers. She has performed with the Pensacola and Coral Gables Opera Companies and the Pensacola Symphony Orchestra, and participated in the Spoleto Vocal Symposia in Spoleto, Italy. Ms. Tarabay also attended the Boston University Tanglewood Institute and the Walnut Hill School of the Arts as a dance major, having studied classical and modern dance for 14 years. A winner of the National Foundation for the Advancement in the Arts merit award, she won first place in the Florida State Vocal Concerto competition and is a recipient of the Kahn Scholarship, given by the Pensacola Music Study Club. This season at Curtis, Ms. Tarabay sings La Fortuna in *L'incoronazione di Poppea*.

Lina Tetruashvili, *soprano*
Opera Program, 2nd year
Master of Music degree candidate
Teacher: Marlena Kleinman Malas
Hometown: Tbilisi, Georgia

Ms. Tetruashvili earned a Bachelor of Music degree from the Juilliard School and, while there, she played the roles of Susan B. Anthony in Thomson's *The Mother of Us All* and Mrs. Maurrant in Weill's *Street Scene*. In addition, she was heard in the Juilliard Opera Center production of *Liaisons*. She appeared frequently as a part of Juilliard's *Liederabend* series and also performed numerous opera scenes in Chiari, Italy, and in Alice Tully Hall. Ms. Tetruashvili attended the Chautauqua Institution and played the role of Despina in *Così fan tutte* for the Aspen Opera Theater, where she also participated in a reading of Floyd's new opera, *Cold Sassy Tree*, working with the composer to create the role of Love Simpson. She also has given performances of contemporary works at the Caramoor Festival, where

she also sang Respighi's *Il Tramonto* as part of its Rising Stars series. Last season Ms. Tetruashvili played Helena in the Curtis Opera Theatre production of *A Midsummer Night's Dream* and sang Susanna in the intern cast of the Opera Company of Philadelphia's production of *Le nozze di Figaro*. This season she is performing Antonia in *Les Contes d'Hoffman* in 15 performances throughout the year for the Staatstheater in Stuttgart, Germany.

Tammy Tyburczy, *soprano*
Opera Program, 1st year
Master of Music degree candidate
Teacher: Marlena Kleinman Malas
Hometown: Staten Island, New York, USA

Ms. Tyburczy began her singing career at the age of eight with the Children's Chorus of the Metropolitan Opera, participating in over 100 performances in six seasons. She has won numerous competitions and awards, including the Richmond Choral Society Scholarship Competition, the College of Staten Island/CUNY Young Artists Competition and the inaugural Rosa Ponselle Young New Yorkers Competition. Ms. Tyburczy previously attended the Juilliard School, from which she graduated in May 2000 with a Bachelor of Music degree. At Juilliard, she performed Pamina in *Die Zauberflöte* and participated in a Régine Crespin master class sponsored by the Marilyn Horne Foundation. Ms. Tyburczy recently sang the role of Laurie in *The Tender Land* at the Kaye Playhouse at Hunter College in a concert performance conducted by Cal Stewart Kellogg. This season, for the Curtis Opera Theatre, Ms. Tyburczy will perform the title role in *L'incoronazione di Poppea* and Norina in *Don Pasquale*.

Yalí-Marie Williams, *soprano*
Opera Program, 3rd year
Master of Music degree candidate
Teacher: Marlena Kleinman Malas
Hometown: Guaynabo, Puerto Rico, USA

Ms. Williams received her Bachelor of Music degree from the Juilliard School, where she performed the roles of Mrs. Maurrant in Weill's *Street Scene* and Ellen in Ned Rorem's (Composition '44) *Three Sisters Who Are Not Sisters* in Alice Tully Hall. At the Chautauqua Institution she performed the role of the Contessa Almaviva in *Le nozze di Figaro*, directed by Chas Rader-Shieber. For the Curtis Opera Theatre, she performed the roles of Fiordiligi in *Così fan tutte*, Micaela in

La Tragédie de Carmen, Mère Marie in *Dialogues des Carmélites* and Donna Elvira in *Don Giovanni*. This past summer she sang Tigrane in the opening night performance of Handel's *Radamisto* and previously covered the role of Desdemona in *Otello*, both for the Opera Theater of St. Louis. Last season she won third prize in Plácido Domingo's international vocal competition, Operalia '99, and as a winner performed with Mr. Domingo at the final concert. Forthcoming for Ms. Williams are the roles of Musetta in *La Bohème* for the Opera Theatre of St. Louis and Desdemona in *Otello* for Teatro de Puerto Rico.

D. Renard Young, *baritone*
Opera Program, 1st year
Master of Music degree candidate
Teacher: Joan Patenaude-Yarnell
Hometown: Detroit, Michigan, USA

Last season Mr. Young was seen as Guglielmo in *Così fan tutte*, Escamillo in *La Tragédie de Carmen* and Starveling in *A Midsummer Night's Dream*, and this year he will play Ottone in *L'incoronazione di Poppea* and Dr. Malatesta in *Don Pasquale* for the Curtis Opera Theatre. He will also sing the role of Papageno in the intern cast of the Opera Company of Philadelphia's production of *Die Zauberflöte*. Mr. Young previously sang the roles of Masetto in *Don Giovanni*, Golaud in the U.S. premiere of *Impressions de Pelléas* and the Premier Officier in *Dialogues des Carmélites* for the Curtis Opera Theatre. Raised in Michigan, Mr. Young attended the Interlochen Arts Academy, where he studied composition and voice. Mr. Young has also appeared in concert with the Concerto Soloists of Philadelphia, conducted by Ignat Solzhenitsyn (Piano & Conducting '95), and performed the Bach Cantata No. 140, *Wachet auf, ruft uns die Stimme*, with Itzhak Perlman.

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The Curtis Institute of Music

Gary Graffman, President/Director

Recital for the Board of Overseers

Friday, September 22, 2000
The Ethical Society, 8:30 p.m.

❧

Family Concert

Mary Wheelock, host

Trio in E-flat major, Op. 3 — Ludwig van Beethoven (1770-1827)
I. Allegro con brio

Benjamin Bowman, *violin*
Sharon Wei, *viola*
Joel W. Noyes, *cello*

"Après un rêve" — Gabriel Fauré (1845-1924)

Benjamin Bowman, *violin*
Christina Anum-Dorhuso, *piano*

Cello Suite in C major, BWV 1009 — Johann Sebastian Bach (1685-1750)
I. Prelude

Sharon Wei, *viola*

"The Swan" from *Carnival of the Animals* — Camille Saint-Saëns (1835-1921)

Joel W. Noyes, *cello*
Christina Anum-Dorhuso, *piano*

Sonata in D minor — Klaus Dillmann (b. 1924)
I. Allegro moderato

Joseph H. Conyers, *double bass*
Christina Anum-Dorhuso, *piano*

"Die Forelle" (The Trout), Op. 32, D. 550 — Franz Schubert (1797-1828)

Matthew Rose, *bass*
Christina Anum-Dorhuso, *piano*

Quintet in A major, Op. Post. 114, D. 667, *Trout* — Schubert
IV. Theme and Variations: Andantino—Allegretto

Benjamin Bowman, *violin*
Sharon Wei, *viola*
Joel W. Noyes, *cello*
Joseph H. Conyers, *double bass*
Christina Anum-Dorhuso, *piano*

Questions and Closing Remarks

❧

Photographic and recording equipment may not be used during the performance.

❧

Christina Anum-Dorhuso, student of Eleanor Sokoloff

Benjamin Bowman, student of Aaron Rosand

Joseph H. Conyers, student of Harold Hall Robinson

Joel W. Noyes, student of David Soyer

Matthew Rose, student of Marlena Kleinman Malas

Sharon Wei, student of Karen Tuttle

Mary Wheelock (Double Bass '99), Outreach Coordinator

❧

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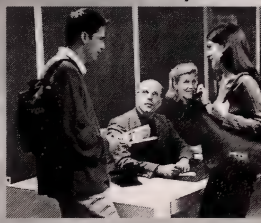

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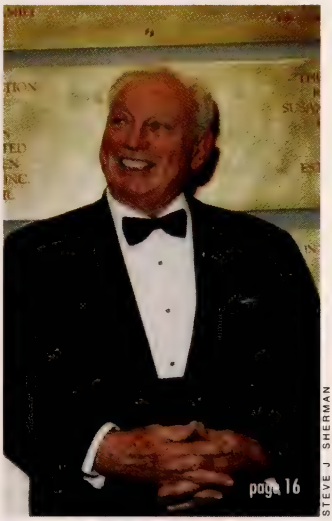

STEVE J. SHERMAN

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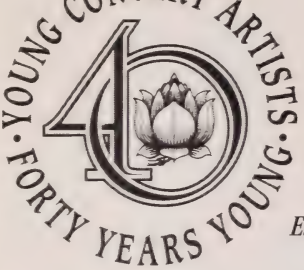
ON THE COVER: As part of a tradition started by House Manager John Totten, Isaac Stern autographed a photo of himself for Carnegie Hall in 1950. Ten years later, he would become its president.



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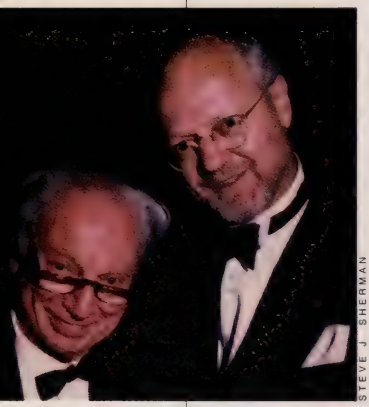
WELCOME

From the Executive Director

Dear Friends,

This is a very special month indeed at Carnegie Hall. We are all delighted to celebrate two great milestones in the life and work of Isaac Stern—his 80th birthday and the 40th anniversary of his leadership as President of Carnegie Hall.

It is impossible for us to imagine Carnegie Hall without Isaac Stern. He has graced this stage for nearly 60 years, performing a remarkably wide range of concerts, and by example, setting the highest standard imaginable for the music-making that takes place here.


STEVE J. SHERMAN

Isaac Stern and Franz Xaver Ohnesorg

Beyond that, he is literally responsible for the fact that Carnegie Hall not only stands today but also thrives with activity. I find it remarkable that Isaac was in his late 30s when he first took up the cause of saving Carnegie Hall from demolition. He had the courage and persistence to lead a campaign that enlisted so many master musicians of that time—nearly all of whom were senior to the man who led the charge! It is impossible to list here all that Isaac Stern has done for Carnegie Hall and for those who are privileged to work here. He is a moral force for us, giving encouragement when needed, critical advice when necessary, and gracing us with countless acts of personal thoughtfulness.

We celebrate our great friend and leader with a weekend of activities—concerts, film screenings, and a museum exhibit—on September 22–24. For the culminating concert, we are bringing together his talented family and many musical friends for a festive evening of music closely associated with Isaac Stern's "first 80 years!"

A few days later, we welcome Sir Simon Rattle in a celebration of symphonic Ellington, with the Orchestra of St. Luke's and a most distinguished roster of jazz soloists. Ellington was an essential part of Carnegie Hall's history from the 1940s until just before his death in 1974. This program examines his music through orchestrations he planned with his friend and musical associate Luther Henderson.

It is a rich and remarkable series of concerts. We welcome you to another great chapter in the ongoing history of Carnegie Hall.

With all good wishes,

Franz Xaver Ohnesorg

Franz Xaver Ohnesorg

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About Carnegie Hall

The great steel magnate Andrew Carnegie (1835–1919) created an enduring legacy that continues today in the form of the many institutions and causes he supported, ranging from public libraries, education, and scientific research to world peace. The "Music Hall founded by Andrew Carnegie" opened on May 5, 1891, with a concert featuring the American debut of Peter Ilyich Tchaikovsky, and was at once heralded as a triumph for music and architecture. Designed by William B. Tuthill, the building originally contained three auditoriums, but quickly became known simply as "Carnegie Hall" in recognition of the great industrialist, whose second career in charitable work set a new standard in philanthropy.

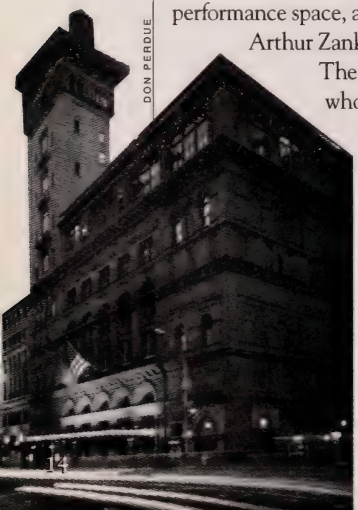
By the late 1950s, Carnegie Hall was slated for demolition, to be replaced by a skyscraper office tower. In 1960, a coalition of artists and community leaders convinced the City of New York to purchase the building, which was placed under the oversight of a newly chartered nonprofit, the Carnegie Hall Corporation. In 1964, the Hall was designated a National Historic Landmark.

On January 28, 1997, the main hall of Carnegie Hall was dedicated as the *Isaac Stern Auditorium* in honor of the man who led the fight to save Carnegie Hall. Since 1960, Isaac Stern has served as the President of the Carnegie Hall Corporation. His commitment to Carnegie Hall, and the tradition of excellence it exemplifies, have inspired the many friends and partners who have helped refurbish the landmark building and ensure its continued vitality.

Carnegie Hall's most intimate auditorium was originally named the Chamber Music Hall, and became known as Carnegie Recital Hall. In 1985, it was named, in recognition of the long-standing generosity and support of current Carnegie Hall Chairman Sanford I. Weill and his wife, as the *Joan and Sanford I. Weill Recital Hall at Carnegie Hall*.

The very first concert at Carnegie Hall took place on April 4, 1891, in a hall in the lower level of the building. This medium-size auditorium served various purposes in its first century, and was known as the Carnegie Lyceum and then as the Carnegie Hall Cinema. In the spring of 2002, this oldest of the three theaters will reopen as the newest performance space, and will be named, in recognition of the generous support of trustee Arthur Zankel and his wife, as the *Judy and Arthur Zankel Hall at Carnegie Hall*. The creation of this new hall was inspired in large part by Judith Arron, who was artistic director of Carnegie Hall beginning in 1986, and executive director from 1988 until her death in 1998. Her dedication to the future of artists and audiences led Carnegie Hall to redevelop this space in service to music and education. Thanks to the generosity of Joan and Sanford I. Weill, the auditorium of the Judy and Arthur Zankel Hall will bear the name *Judith Arron Auditorium* in her memory.

Together, the restoration and refurbishment of Carnegie Hall's performance venues will return this landmark building to its original concept of three concert halls under one roof, enabling Carnegie Hall to expand its concert and education programming into the 21st century.



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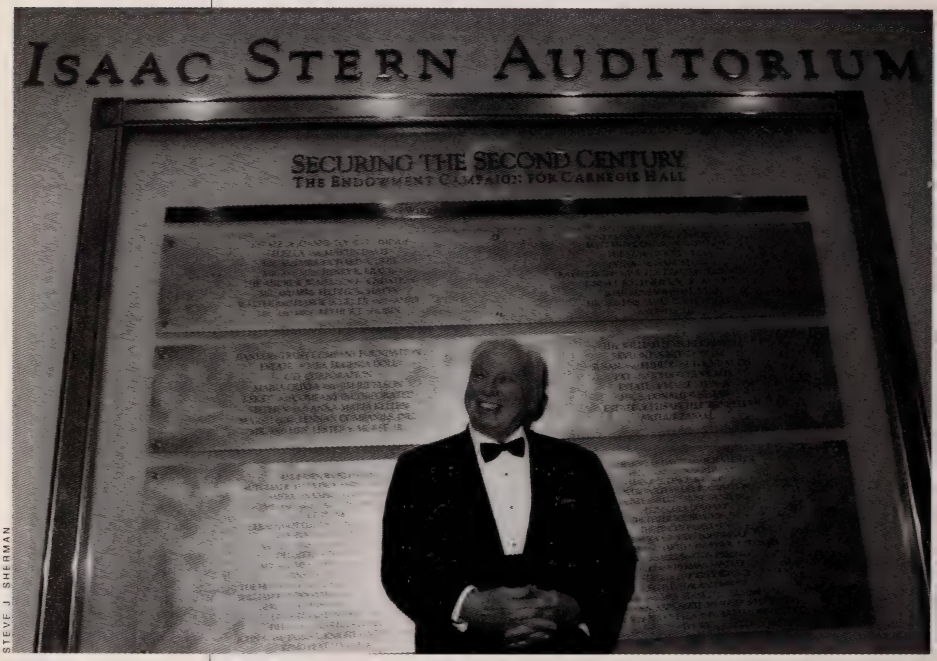
—Isaac Stern



STEVE J. SHERMAN

Carnegie's Main Hall was named Isaac Stern Auditorium on January 28, 1997.

Musician, mentor, cultural ambassador, musical activist, inspirational campaigner, and fund-raiser, Isaac Stern has been a major voice both on and off the stage for more than 60 years. And for 40 years, since saving Carnegie Hall from demolition in 1960, he has been president of the Carnegie Hall Corporation, and a motivating force behind the raising of millions of dollars for programming, children's education, renovations, commissions, publications, and an endowment fund, which ensures Andrew Carnegie's wish that the Hall will "stand for ages."

The 2000–2001 season marks two milestones in the life of Isaac Stern: his 80th birthday and his 40th anniversary as president of Carnegie Hall. On September 23–24, Carnegie Hall will present a week-

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end of special events in tribute to that life: "Isaac Stern at 80: A Carnegie Hall Celebration." The festivities, which include free film screenings and a Sunday of concerts throughout the Hall, are launched with the opening of a new exhibition in the Rose Museum titled "Isaac Stern: For the Sheer Joy of Music." Here are a few images.

Isaac Stern plays the fiddle with Elmo on the television series Sesame Street *in November 1989.*

Isaac Stern and Leonard Bernstein listen to a playback of the composer's Serenade *in 1955. They had premiered the piece in Venice the previous year.*

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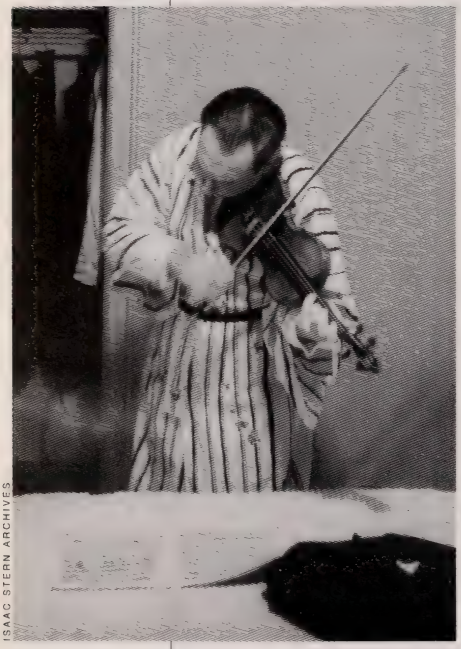
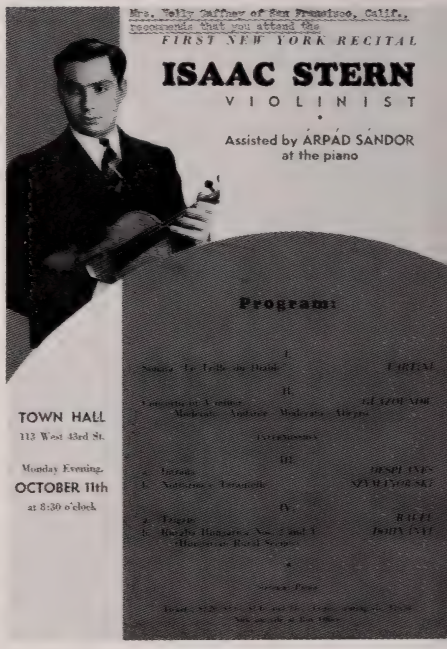
Isaac Stern works with young violinists of Shanghai Conservatory in 1979. The resulting documentary, From Mao to Mozart, *won a 1981 Academy Award.*



ISAAC STERN ARCHIVES

Isaac Stern, who has recorded and premiered more works for violin than any other musician, is seen here rehearsing in a hotel room.



Mrs. Polly Caffey of San Francisco, Calif., recommends that you attend the

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VIOLINIST

Assisted by ÁRPÁD SANDOR at the piano

Program:

TOWN HALL

113 West 43rd St.

Monday Evening,

OCTOBER 11th

at 8:30 o'clock

A program from Isaac Stern's first New York recital at Town Hall on October 11, 1937. Critics said he "showed promise."

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Isaac Stern and his father in 1944

CULVER PICTURES

ISAAC STERN AT 80: A CARNEGIE HALL CELEBRATION

Saturday, September 23 at 11:00 a.m.
ISAAC STERN: FOR THE SHEER JOY OF MUSIC,
A retrospective exhibition in the Rose Museum

THE FILMS
Saturday, September 23 film screenings in Weill Recital Hall
2:30 p.m. *ISAAC STERN: LIFE'S VIRTUOSO*
5:00 p.m. *FROM MAO TO MOZART: ISAAC STERN IN CHINA*
8:00 p.m. ISAAC STERN: AT THE MOVIES

A DAY OF MUSIC
Sunday, September 24
1:00 p.m. *MUSIC FOR A SPECIAL DAY*—A Carnegie*Kids* Concert in the Kaplan Space
2:00 p.m. *GIFTS OF MUSIC*—A Carnegie Hall Family Concert in Stern Auditorium introduced by Kurt Masur with Musicians of the New York Philharmonic
3:00 p.m. THE MIRÓ STRING QUARTET—A Young Artists' Concert in Weill Recital Hall
4:00 p.m. *GIFTS OF MUSIC*—A Carnegie Hall Family Concert in Stern Auditorium with host Marilyn Horne
5:00 p.m. AVIV STRING QUARTET—A Young Artists' Concert in Weill Recital Hall
7:30 p.m. ISAAC STERN AT 80: The Birthday Concert—Distinguished friends and colleagues of Isaac Stern with the Symphony Orchestra of the Curtis Institute of Music

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Screenplay by ROBERT B. PARKER Based on his book ROBERT MANDEL
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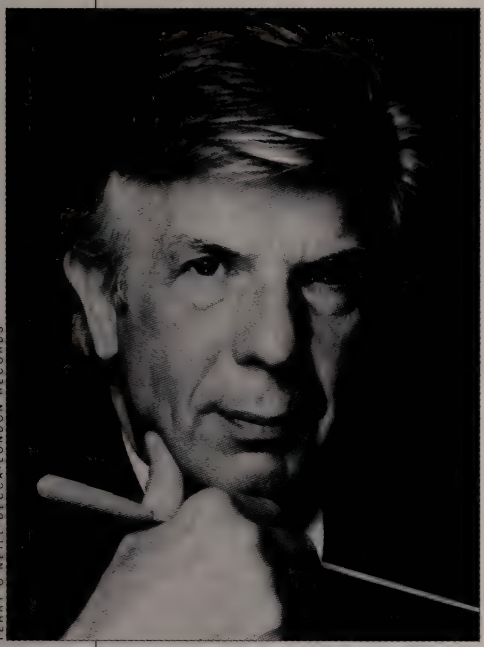
Next Month at Carnegie Hall

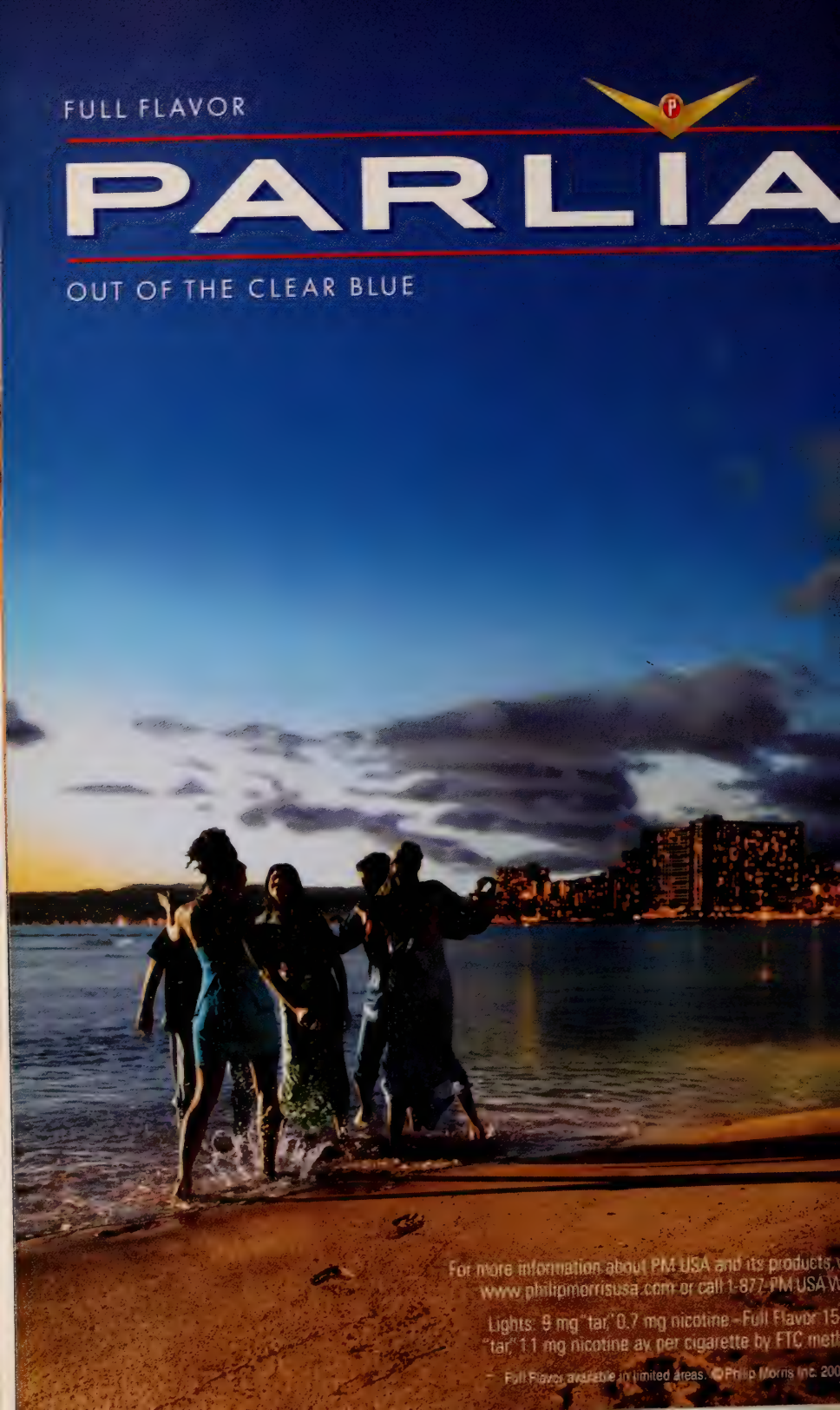


TERRY O'NEILL DECCA-LONDON RECORDS

The 2000–2001 season gets underway next month on October 3, when music director **Christoph von Dohnányi** conducts the mighty Cleveland Orchestra in a performance of Schumann's Symphony No. 2 and Brahms' Piano Concerto No. 2 at the gala opening night benefit concert for Carnegie Hall's 110th season. Pianist Maurizio Pollini will be the guest soloist, and the concert will be taped for broadcast on WNET/Thirteen's *Great Performances* later in the month. Dohnányi and the Orchestra will return for two more concerts on October 4 and 5, performing two New York premieres—Magnus Lindberg's *Cantigas*, and Hans Werner Henze's *Requiem: Nine Sacred Concertos for Chamber Ensemble*—as well as works by Beethoven, Berio, and Tchaikovsky.

Ten years ago in the fall of 1990, an extraordinary young Russian pianist just shy of 20 years old gave his North American debut recital at Carnegie Hall at the beginning of its Centennial season. **Evgeny Kissin**'s sold-out debut performance was recorded live for RCA Red Seal records and subsequently nominated for a Grammy Award. Ten years later, on October 14, 2000, Kissin returns to the Hall to mark the occasion with a program of Schumann, Beethoven, and Brahms, his only New York recital of the season. This performance is his 15th at Carnegie Hall.

BETTE MARSHALL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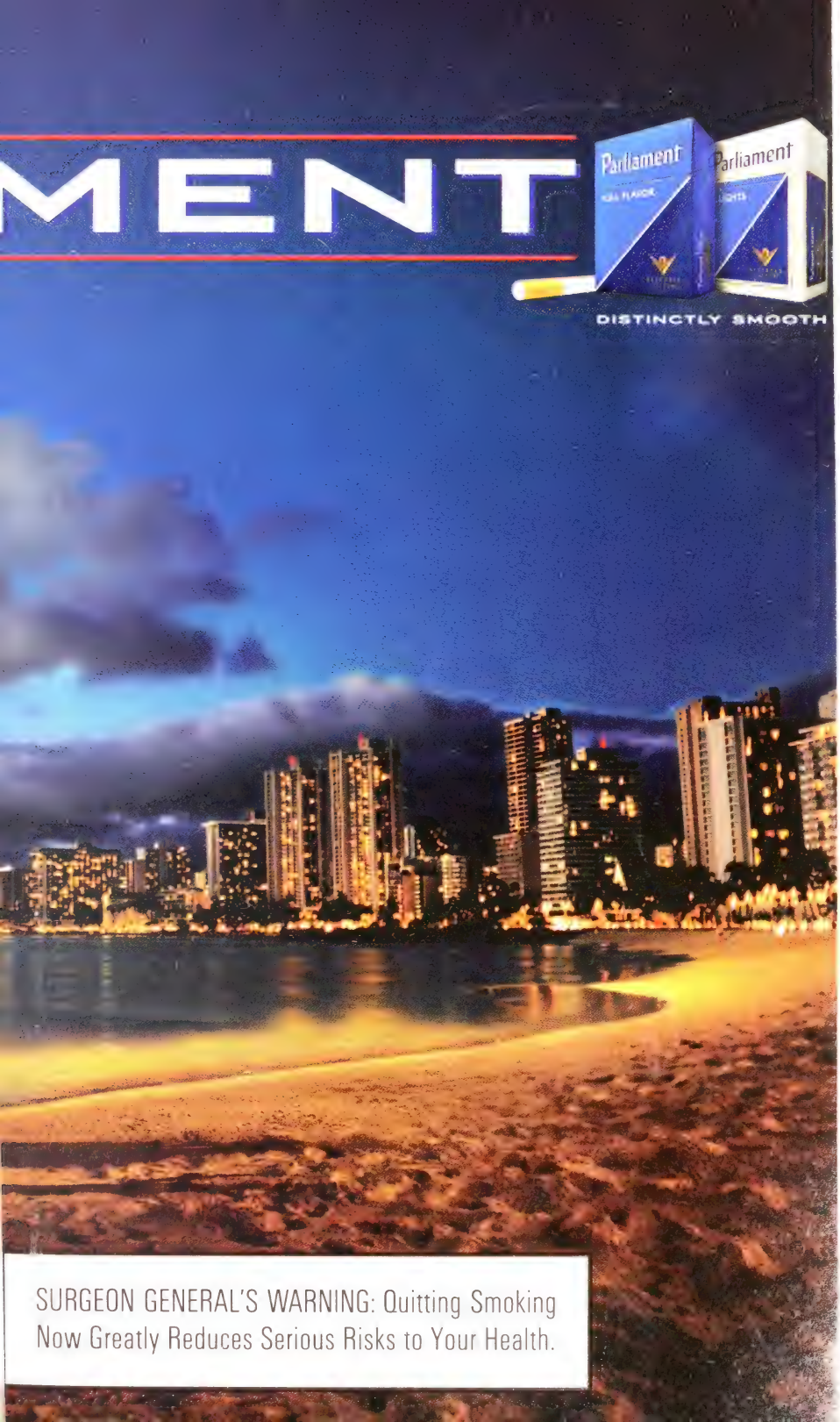
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CARNEGIE HALL

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ISAAC STERN AT 80: A CARNEGIE HALL CELEBRATION

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CALENDAR OF EVENTS

ISAAC STERN AT 80: *For the Sheer Joy of Music*
Saturday, September 23, 2000, 11 AM–8 PM; Sunday, September 24, 11 AM–5 PM
Rose Museum

The Rose Museum is also open to concertgoers prior to and during intermission of all concerts at Stern Auditorium.

An exhibition documenting Isaac Stern's life and work as a legendary musician, educator, and cultural leader, with rare materials on loan from his extensive personal archives.

Opens Saturday, September 23, and runs through December 31.

ISAAC STERN AT 80: *Isaac Stern: Life's Virtuoso*
A Screening at Weill Recital Hall
Saturday Afternoon, September 23, 2000, at 2:30
Weill Recital Hall

A documentary on the life of Isaac Stern, featuring interviews with Mr. Stern himself, along with commentary from his many colleagues in the musical, political, and cultural arenas.

Free Admission

ISAAC STERN AT 80: *From Mao to Mozart: Isaac Stern in China*
A Screening at Weill Recital Hall
Saturday Afternoon, September 23, 2000, at 5:00
Weill Recital Hall

In 1979, Isaac Stern accepted an invitation to visit China as an official guest of the government. Accompanied by his family, Mr. Stern spent one month traveling through China learning about this vast country and meeting the Chinese people, "first as musicians, then as friends." *From Mao to Mozart* won the 1981 Academy Award for Best Documentary and immediately opened theatrically to critical acclaim and achieved record-breaking attendance in theaters around the world.

Free Admission

ISAAC STERN AT 80: *Isaac Stern: At the Movies*
A Screening at Weill Recital Hall
Saturday Evening, September 23, 2000, at 8:00
Weill Recital Hall

A program of excerpts of feature films from the 1940s to the 1990s, starring the great violinist either in an on-screen role or heard prominently in the soundtrack. Mr. Stern will be present to reminisce and introduce the clips.

Free Admission

ISAAC STERN AT 80: *Music for a Special Day*
A Carnegie*Kids* Concert
Sunday Afternoon, September 24, 2000, at 1:00
Kaplan Space
CHARLOTTE BLAKE ALSTON, *Storyteller*
COLIN JACOBSEN, *Violin*
PATRICIA SUNWOO, *Violin*
LEO SUZUKI, *Violin*
EDWARD ARRON, *Cello*
Tickets: $3

ISAAC STERN AT 80: ***Gifts of Music***
A Carnegie Hall Family Concert
Sunday Afternoon, September 24, 2000, at 2:00
Isaac Stern Auditorium
Introduced by KURT MASUR
MUSICIANS OF THE NEW YORK PHILHARMONIC
JON DEAK, *Host and Narrator*
Tickets: $5

ISAAC STERN AT 80: ***The Miró String Quartet***
A Young Artists' Concert
Sunday Afternoon, September 24, 2000, at 3:00
Weill Recital Hall
THE MIRÓ STRING QUARTET
Tickets: $5

ISAAC STERN AT 80: ***Gifts of Music***
A Carnegie Hall Family Concert
Sunday Afternoon, September 24, 2000, at 4:00
Isaac Stern Auditorium
MARILYN HORNE, *Host*
SARI GRUBER, *Soprano*
JENNIFER RIVERA, *Mezzo-soprano*
SCOTT HENDRICKS, *Baritone*
WARREN JONES, *Piano*
Tickets: $5

ISAAC STERN AT 80: ***Aviv String Quartet***
A Young Artists' Concert
Sunday Afternoon, September 24, 2000, at 5:00
Weill Recital Hall
AVIV STRING QUARTET
Tickets: $5

ISAAC STERN AT 80: ***The Birthday Concert***
Sunday Evening, September 24, 2000, at 7:30
Isaac Stern Auditorium
THE SYMPHONY ORCHESTRA OF THE CURTIS INSTITUTE OF MUSIC

DAVID STERN, *Conductor*
MICHAEL STERN, *Conductor*
SHIRA STERN, *Speaker*
SARAH CHANG, *Violin*
GLENN DICTEROW, *Violin*
IDA KAVAFIAN, *Violin*
MIDORI, *Violin*
JOEL SMIRNOFF, *Violin*
ARNOLD STEINHARDT, *Violin*
PINCHAS ZUKERMAN, *Violin and Viola*
SAMUEL RHODES, *Viola*
MICHAEL TREE, *Viola*
JOEL KROSNICK, *Cello*
YO-YO MA, *Cello*
SHARON ROBINSON, *Cello*
JIAN WANG, *Cello*
EMANUEL AX, *Piano*
YEFIM BRONFMAN, *Piano*
LEON FLEISHER, *Piano*
JOSEPH KALICHSTEIN, *Piano*
PAUL TRUEBLOOD, *Piano*

With Special Guests:
BETTY COMDEN
ADOLPH GREEN
KURT MASUR
SIR PETER USTINOV
Tickets: $18, $26, $32, $38, $51, $61

Dear Friends,

This weekend we commemorate a very special triumph—Isaac Stern at 80: A Carnegie Hall Celebration—marking not only Isaac Stern's 80th birthday but also his 40th year as President of Carnegie Hall.

It was in 1960 that an intrepid young fiddler led a band of artists and community leaders to save Carnegie Hall from once-imminent destruction and became president of a then newly formed nonprofit Carnegie Hall Corporation. Many generals would have collected laurel wreaths and basked in the glory of their success. Instead, Isaac Stern began to conduct an orchestrated campaign for the very future of classical music.

The soldiers that have stood by Isaac's side—bow in hand—have included so many other great musicians, past and present. Their most effective weapon has been the stirring power of beautiful music, so compelling in its ability to reveal the better side of human nature. How fitting that their anthem should echo throughout the acoustical marvel of Carnegie Hall's main hall, now appropriately named for their champion, Isaac Stern!

Of course, the victory of even the most righteous army depends in no small part on a war chest, and for this Isaac Stern deserves the designation of Commander in Chief! Those of us so privileged to serve on the Carnegie Hall Board of Trustees can attest to the excellence of Isaac's bow arm and his accurate aim. While concertgoers often quote the phrase "leaving no tone un-Sterned," donors are more likely to hear "leaving no note un-Sterned."

I want to extend a hand, in particular, to Wally Scheuer, whose personal generosity has made *Isaac Stern at 80: A Carnegie Hall Celebration* possible, and to the entire Board of Trustees, which has so willingly stepped into the front lines of fundraising on behalf of Carnegie Hall.

For all of us in the trenches, we take great comfort in knowing that we are fighting for the best of causes—the future generations of young people and the nourishment of their heart and soul through great art. For keeping music education at the center of Carnegie Hall's vision for a promising tomorrow, Isaac Stern deserves an old-fashioned Wall Street ticker-tape parade!

Please join us this month in saluting Isaac Stern and celebrating the future of Carnegie Hall.

Sincerely,

Sanford I. Weill
Chairman of the Board

CARNEGIE HALL

JOAN AND SANFORD I. WEILL RECITAL HALL

CARNEGIE HALL Presents

Isaac Stern at 80: A Carnegie Hall Celebration

The Films

Saturday Afternoon, September 23, 2000, at 2:30

Isaac Stern: Life's Virtuoso

Hosted by Ara Guzelimian, with special guest Karen Thomas

A documentary on the life of Isaac Stern, featuring interviews with Mr. Stern himself, along with commentary from his many colleagues in the musical, political, and cultural arenas.

Directed and Produced by Karen Thomas

Isaac Stern: Life's Virtuoso is a production of Film Odyssey.
Isaac Stern: Life's Virtuoso was made possible by a major contribution from Doris Weiler.

Saturday Afternoon, September 23, 2000, at 5:00

From Mao to Mozart: Isaac Stern in China

Hosted by Ara Guzelimian, with special guest Allan Miller

In 1979, Isaac Stern accepted an invitation to visit China as an official guest of the government. Accompanied by his family, Mr. Stern spent one month traveling through China learning about this vast country and meeting the Chinese people, "first as musicians then as friends." *From Mao to Mozart* won the 1981 Academy Award for Best Documentary and immediately opened theatrically to critical acclaim and achieved record-breaking attendance in theaters around the world.

A presentation of the Harmony Film Group

Directed by Murray Lerner

Artistic Supervisor: Allan Miller
Editor: Tom Haneke
Production Coordinator: Daniel Edelman
Executive Producer: Walter Scheuer

Isaac Stern at 80: A Carnegie Hall Celebration has been made possible by the generosity of Walter and Marge Scheuer and Family.

Saturday Evening, September 23, 2000, at 8:00

Isaac Stern: At the Movies

A program of excerpts of feature films from the 1940s to the 1990s, starring the great violinist either in an on-screen role or heard prominently in the soundtrack. Mr. Stern will be present to reminisce and introduce the clips.

Featuring excerpts from:

Small Wonders (1996)

Directed by Allan and Lana Miller

Small Wonders footage courtesy of Miramax Films

Music of the Heart (1999)

Roberta Guaspari:	Meryl Streep
Brian Sinclair:	Aidan Quinn
Janet Williams:	Angela Bassett
Isabel Vasquez:	Gloria Estefan

With appearances by Isaac Stern, Itzhak Perlman, Joshua Bell, Arnold Steinhardt, Michael Tree, Mark O'Connor, Sandra Park, Diane Monroe, and Jonathan Feldman

Directed by Wes Craven
Written by Pamela Gray

Music of the Heart footage courtesy of Miramax Films

Humoresque (1946)

Music Advisor and soundtrack violinist:	Isaac Stern
Helen Wright:	Joan Crawford
Paul Boray:	John Garfield
Sid Jeffers:	Oscar Levant

Directed by Jean Negulesco
Written by Clifford Odets and Zachary Gold; based on a story by Fannie Hurst

Humoresque footage courtesy of Turner Entertainment Co.

Tonight We Sing (1953)

Eugène Ysaÿe:	David Wayne
Sol Hurok:	Isaac Stern
Eugène Ysaÿe's accompanist:	Alexander Zakin

Directed by Mitchell Leisen
Written by Ruth Goode, Sol Hurok, Harry Kurnitz, and George Oppenheimer

Tonight We Sing footage courtesy of Twentieth Century Fox

Isaac Stern at 80: A Carnegie Hall Celebration has been made possible by the generosity of Walter and Marge Scheuer and Family.

CARNEGIE HALL

ISAAC STERN AUDITORIUM

Sunday Afternoon, September 24, 2000, at 2:00

CARNEGIE HALL Presents

ISAAC STERN AT 80: A CARNEGIE HALL CELEBRATION

GIFTS OF MUSIC

Introduced by KURT MASUR

MUSICIANS OF THE NEW YORK PHILHARMONIC

CAROL WEBB, *Violin*
SHARON YAMADA, *Violin*
REBECCA YOUNG, *Viola*
MARIA KITSOPOULOS, *Viola*
MICHELE SAXON, *Bass*
ROBERT LANGEVIN, *Flute*
MARK NUCCIO, *Clarinet*
PHILIP MYERS, *Horn*
R. ALLEN SPANJER, *Horn*
ERIK RALSKE, *Horn*
HOWARD WALL, *Horn*
PHILIP SMITH, *Trumpet*
ROBERT SULLIVAN, *Trumpet*
VINCENT PENZARELLA, *Trumpet*
THOMAS V. SMITH, *Trumpet*
JOSEPH ALESSI, *Trombone*
JAMES MARKEY, *Trombone*
DAVID FINLAYSON, *Trombone*
DONALD HARWOOD, *Bass Trombone*
WARREN DECK, *Tuba*
DANIEL DRUCKMAN, *Percussion*
JOSEPH PEREIRA, *Percussion*
HARRIET WINGREEN, *Piano*
JONATHAN FELDMAN, *Piano*

JON DEAK, *Host and Narrator*

PAUL DUKAS (1865–1935)	Fanfare from *La Péri* (1911–12)
LEONARD BERNSTEIN (1918–1990)	*West Side Story* Suite for brass choir (1957) *arr.* Turrin (2000—World Premiere, commissioned by The Carnegie Hall Corporation) Tonight Maria America
JOSEPH TURRIN (b. 1947)	*Jazzalogue* (1997)
JON DEAK (b. 1943)	*B.B. Wolf* (1982)
CAMILLE SAINT-SAËNS (1835–1921)	*Carnival of the Animals* (excerpts) (1886)

This concert is presented in association with the New York Philharmonic.

Isaac Stern at 80: A Carnegie Hall Celebration has been made possible by the generosity of Walter and Marge Scheuer and Family.

Before the concert begins, please switch off your cell phones and other electronic devices.

CARNEGIE HALL

JOAN AND SANFORD I. WEILL RECITAL HALL

Sunday Afternoon, September 24, 2000, at 3:00

CARNEGIE HALL Presents

Isaac Stern at 80: A Carnegie Hall Celebration

The Miró String Quartet

DANIEL CHING, *Violin*
SANDY YAMAMOTO, *Violin*
JOHN C.A. LARGESS, *Viola*
JOSHUA GINDELE, *Cello*

WOLFGANG AMADEUS MOZART (1756–1791)	Quartet No. 21 in D major, K.575 (1789–90) Allegretto Andante Menuetto: Allegretto Allegretto
LEOŠ JANÁČEK (1854–1928)	Quartet No. 1, "Kreutzer" (1923)

There will be no intermission.

Program notes begin on page 36G.

Isaac Stern at 80: A Carnegie Hall Celebration has been made possible by the generosity of Walter and Marge Scheuer and Family.

Before the concert begins, please switch off your cell phones and other electronic devices.

CARNEGIE HALL

ISAAC STERN AUDITORIUM

Sunday Afternoon, September 24, 2000, at 4:00

CARNEGIE HALL Presents

Isaac Stern at 80: A Carnegie Hall Celebration

Gifts of Music

MARILYN HORNE, *Host*
SARI GRUBER, *Soprano*
JENNIFER RIVERA, *Mezzo-soprano*
SCOTT HENDRICKS, *Baritone*
WARREN JONES, *Piano*

GIOACCHINO ROSSINI (1792–1868)	"Largo al factotum," from *Il barbiere di Siviglia* (1816)
FELIX MENDELSSOHN (1809–1847)	*Andres Maienlied (Hexenlied)* (1828)
WOLFGANG AMADEUS MOZART (1756–1791)	"Alleluia," from *Exsultate Jubilate*, K.165 (1773)
AARON COPLAND	*I Bought Me a Cat* (1950)
GIOACCHINO ROSSINI (1792–1868)	"Non più mesta accanto al fuoco," from *La Cenerentola* (1817)
FRANZ SCHUBERT (1797–1828)	"Die Forelle," D.550 (1817)
MANA-ZUCCA (1885–1981)	*Big Brown Bear*
WOLFGANG AMADEUS MOZART (1756–1791)	"Soave sia il vento," from *Così fan tutte* (1790)
MICHAEL FLANDERS and DONALD SWANN	*Hippopotamus Song*

This concert is presented in association with The Marilyn Horne Foundation.

Isaac Stern at 80: A Carnegie Hall Celebration has been made possible by the generosity of Walter and Marge Scheuer and Family.

Before the concert begins, please switch off your cell phones and other electronic devices.

CARNEGIE HALL

JOAN AND SANFORD I. WEILL RECITAL HALL

Sunday Afternoon, September 24, 2000, at 5:00

CARNEGIE HALL Presents

Isaac Stern at 80: A Carnegie Hall Celebration

Aviv String Quartet

SERGEI OSTROVSKY, *Violin*
EVGENIA EPSTEIN, *Violin*
SHULI WATERMAN, *Viola*
IRIS JORTNER, *Cello*

WOLFGANG AMADEUS MOZART
(1756–1791)

Quartet No. 15 in D minor, K.421/417b (1783)
- Allegro
- Andante
- Menuetto: Allegretto
- Allegro ma non troppo

DMITRI SHOSTAKOVICH
(1906–1975)

Quartet No. 11 in F minor, Op. 122 (1966)
- Introduction: Andantino
- Scherzo: Allegretto
- Recitative: Adagio
- Etude: Allegro
- Humoresque: Allegro
- Elegy: Adagio
- Finale: Moderato

There will be no intermission.

Program notes begin on page 36H.

Isaac Stern at 80: A Carnegie Hall Celebration has been made possible by the generosity of Walter and Marge Scheuer and Family.

Before the concert begins, please switch off your cell phones and other electronic devices.

CARNEGIE HALL

ISAAC STERN AUDITORIUM

Sunday Evening, September 24, 2000, at 7:30

CARNEGIE HALL Presents

ISAAC STERN AT 80: THE BIRTHDAY CONCERT

THE SYMPHONY ORCHESTRA OF THE CURTIS INSTITUTE OF MUSIC

DAVID STERN, *Conductor*
MICHAEL STERN, *Conductor*
SHIRA STERN, *Speaker*

SARAH CHANG, *Violin*
GLENN DICTEROW, *Violin*
IDA KAVAFIAN, *Violin*
MIDORI, *Violin*
JOEL SMIRNOFF, *Violin*
ARNOLD STEINHARDT, *Violin*
PINCHAS ZUKERMAN, *Violin and Viola*
SAMUEL RHODES, *Viola*
MICHAEL TREE, *Viola*
JOEL KROSNICK, *Cello*
YO-YO MA, *Cello*
SHARON ROBINSON, *Cello*
JIAN WANG, *Cello*
EMANUEL AX, *Piano*
YEFIM BRONFMAN, *Piano*
LEON FLEISHER, *Piano*
JOSEPH KALICHSTEIN, *Piano*
PAUL TRUEBLOOD, *Piano*

with Special Guests

BETTY COMDEN
ADOLPH GREEN
KURT MASUR
SIR PETER USTINOV

Program notes begin on page 36I.

Isaac Stern at 80: A Carnegie Hall Celebration has been made possible by the generosity of Walter and Marge Scheuer and Family.

Before the concert begins, please switch off your cell phones and other electronic devices.

IGOR STRAVINSKY
(1882–1971)

Greeting Prelude (1955)
MICHAEL STERN, *Conductor*

LUDWIG VAN BEETHOVEN
(1770–1827)

Triple Concerto in C major, Op. 56 (1804)
I. Allegro
DAVID STERN, *Conductor*
SARAH CHANG, *Violin*
SHARON ROBINSON, *Cello*
JOSEPH KALICHSTEIN, *Piano*

Remarks
SHIRA STERN, *Speaker*

LEONARD BERNSTEIN
(1918–1990)

Serenade (After Plato's *Symposium*) (1954)
III. Presto
IV. Adagio
V. Molto tenuto—Allegro molto vivace
MICHAEL STERN, *Conductor*
GLENN DICTEROW, *Violin*

WOLFGANG AMADEUS MOZART
(1756–1791)

Sinfonia concertante in E-flat major, K.364 (1779)
II. Andante
III. Presto
DAVID STERN, *Conductor*
MIDORI, *Violin*
PINCHAS ZUKERMAN, *Viola*

Intermission

LEONARD BERNSTEIN
(1918–1990)

Medley
BETTY COMDEN
ADOLPH GREEN
PAUL TRUEBLOOD, *Piano*

FRANZ SCHUBERT
(1797–1828)

Rondo in D major for piano four hands, D.608 ("Notre amitié est invariable") (1818)
YEFIM BRONFMAN, *Piano*
LEON FLEISHER, *Piano*

CAMILLE SAINT-SAËNS
(1835–1921)

"The Swan," from *Carnival of the Animals* (1886)
SIR PETER USTINOV, *Narrator*
YO-YO MA, *Cello*
EMANUEL AX, *Piano*

FELIX MENDELSSOHN
(1809–1847)

Octet in E-flat major, Op. 20 (1825)
III. Scherzo
IV. Presto
PINCHAS ZUKERMAN, *Violin*
IDA KAVAFIAN, *Violin*
ARNOLD STEINHARDT, *Violin*
JOEL SMIRNOFF, *Violin*
MICHAEL TREE, *Viola*
SAMUEL RHODES, *Viola*
JOEL KROSNICK, *Cello*
JIAN WANG, *Cello*

A special birthday surprise with Kurt Masur and the Carnegie Hall Staff Chorus

Notes on the Program

BY TED LIBBEY

Notes on the Young Artists' Programs

Isaac Stern's apprenticeship as a violinist lasted well into his 20s. True, he was playing concerts with the San Francisco Symphony when he was in his teens, but he was also "playing in the boondocks, learning to meet with audiences, big ones and little ones, being with people." Such experiences were, he has said, "an intensely necessary" part of his growth as a performer. And for a long time, he has looked for ways to foster the same sort of growth among young musicians in a world preoccupied with short-term celebrity and mere success.

One of the most striking results of his educational activism has been his central role in the creation of a series of Professional Training Workshops at Carnegie Hall, designed to help younger performers prepare for their role as trustees of our musical culture. These workshops were begun in 1990. Among the distinguished artists who have participated are Robert Shaw, Pierre Boulez, Sir Georg Solti, Alfred Brendel, and Marilyn Horne.

Mr. Stern himself presided over a two-week chamber music workshop at the Hall in May 1993, coaching a diverse group of international ensembles in both public and private master classes. These workshops have since become an ongoing part of Carnegie Hall's professional training activities; The next Isaac Stern Chamber Music Workshop is scheduled for May–June 2001. In Israel, he has organized similar offerings under the banner of the Jerusalem International Music Encounter, inviting many of his chamber-music colleagues to participate as teachers. The Aviv String Quartet, which performs music of Mozart and Shostakovich on Sunday at 5:00 p.m., is one of the groups Mr. Stern coached in Jerusalem. This performance marks the group's New York debut. The Miró String Quartet, which offers works by Mozart and Janáček on Sunday at 3:00 p.m., participated at the Jerusalem Encounters in 1998. They appeared at Weill Recital Hall last season as part of the Schneider Series, named for Alexander Schneider, who, as a member of the Budapest String Quartet, became a mentor to the young Isaac Stern when he was growing up in San Francisco.

In his teaching, as in his performing, Stern is a man possessed. He throws himself into coaching—in his case, one might almost call it coaxing—with a fierce yet kindly energy, encouraging students to seize on the emotions the music is trying to communicate and convey them with a feeling of freshness and spontaneity. "Think of this as an opera aria," he told the members of a string quartet at one workshop, illustrating his point by singing the violin line and adding some made-up Italian words as he went along. To a threesome essaying one of Brahms' piano trios, he urged: "Even though you know exactly what is coming, you must convey to your listener surprise, a wonderment that the music could possibly take the turn it has."

Quartet No. 21 in D major, K.575

WOLFGANG AMADEUS MOZART
Born January 27, 1756, in Salzburg
Died December 5, 1791, in Vienna

This is the first in a group of three string quartets, collectively known as the "Prussian" Quartets, which Mozart composed between June 1789 and June 1790, most likely on commission from Friedrich Wilhelm II, the king of Prussia. Mozart's original intention of composing a set of six quartets for the cello-playing king was abandoned under the pressure of other commissions, and the three completed quartets, Mozart's last essays in the form, were published by Artaria without dedication shortly after his death.

In the opening *Allegretto* of this work the elaborate four-part writing of Mozart's six quartets dedicated to Haydn is dispensed with, in favor of a more *concertante* approach in which the cello, naturally enough, assumes a larger melodic role. The relaxed mood carries over to the ensuing *Andante*, but the minuet is a good deal more urgent in its expression, with insistent unison hammering from all four instruments on C natural at the start of the second part. The trio section is music fit for a king: an extended solo for the cello in its uppermost register. In the finale some of Mozart's familiar contrapuntal rigor is restored, with writing that is full of vigor and high spirits.

Quartet No. 1, "Kreutzer"

LEOŠ JANÁČEK
Born July 3, 1854, in Hukvaldy, Moravia
Died August 12, 1928, in Morasvská Ostrava

The greatest late bloomer in the history of music, Leoš Janáček composed some of the most beautiful and compelling operas of the 20th century and will go down as one of its most original musical thinkers. Born in Moravia in 1854, he did not find his mature idiom until after the turn of the century, when he was in his mid-40s. His lifelong interest in folk music and training in the choir school of the Augustinian monastery in Brno contributed some eclectic strands to his unorthodox musical language, as did his open ear for new music. But for the most part his style was sui generis, based on an instinctive feel for rhythm, harmony, and tone color and given refreshing point by the terseness of his melody and the sharp-edged exuberance of his instrumentation.

In 1923, the year he wrote the First String Quartet, Janáček was 69 years old and in the midst of a brilliant Indian summer of creativity, spurred on by his Platonic but passionate attachment to Kamila Stosslova—38 years younger than he, and married—whom he had met in 1917. The work's full subtitle, "after Tolstoy, *The Kreutzer Sonata*," is significant. Janáček had in mind not Beethoven's A-minor violin sonata, but Tolstoy's eponymous novella, in which the institution of marriage is critiqued as a destroyer of, and constraint upon, pure love. He must have seen his own marriage, and Kamila's, in something like that light. Composed in a little over a week, between October 30 and November 7, the four movements of the quartet follow no narrative plan, but try to suggest the force of human passion through music of almost feral energy and intense, urgent expressiveness.

Quartet No. 15 in D minor, K.421/417b

WOLFGANG AMADEUS MOZART

Mozart wrote more than a dozen works for string quartet in his youth, but only with his six quartets dedicated to Haydn, composed between December 1782 and January 1785, did he approach the form in full maturity, and in possession of much wisdom gained from an assimilation of Haydn's Op. 33 set. In dedicating the six to Haydn, Mozart called them "the fruit of long and laborious effort," reminding the elder master that "you had personally expressed to me your approval of these works." The approval had come in February 1785, when Haydn had heard three of the quartets played for him by Wolfgang and Leopold Mozart and the Barons Anton and Bartholomaus Tinti. It was on this occasion that Haydn paid his celebrated compliment to Mozart's father: "I tell you before God and as an honest man, that your son is the greatest composer whom I know personally or by reputation. He has taste and, what is more, the greatest knowledge of the technique of composition."

In their quality and richness of character, the quartets dedicated to Haydn represent Mozart's finest achievement in the genre. All are works of the first order, characterized by an extraordinarily rich sense of melodic and harmonic invention, a remarkable degree of contrapuntal sophistication, warm expressiveness, and an accomplished and felicitous treatment of topic. The String Quartet in D minor, K.421, was composed in June 1783. The nervous agitation of its tightly wound opening movement foreshadows the world of the D-minor Piano Concerto, K.466, although the sentiment in this case is edgier, more athletic and volatile, less darkly brooding. The F-major *Andante* is surprisingly urgent and passionate; no real respite here from the anxiety of the first movement. The chromatically inflected minuet is also quite stern, but Mozart allows the first violin and viola to positively cavort in the trio section over a *pizzicato* accompaniment almost in the style of one of his Salzburg serenades. The finale, a set of four variations on a theme in the rhythm of a *siciliano*, has that sense of tension and veiled threat one frequently finds in Mozart's minor-key movements. The penultimate variation, in D major, offers a reprieve in the form of a lilting, *contredanse*-like interlude, but with the closing variation, marked *Più allegro*, Mozart ratchets up the tension and anticipates the haunting world of Romantic spirit-music.

Quartet No. 11 in F minor, Op. 122

DMITRI SHOSTAKOVICH
Born September 25, 1906, in St. Petersburg
Died August 9, 1975, in Moscow

There can be little doubt that Dmitri Shostakovich will be remembered primarily as a symphonist; his 15 symphonies represent the most important contribution to the form by any composer born in the 20th century. But Shostakovich also made significant contributions to other genres, including opera, ballet, the concerto, and the film score, as well as various chamber and instrumental forms including song. Among his greatest works are his 15 string quartets, which, like the symphonies, reflect Shostakovich's career-long preoccupation with finding an appropriate balance between musical form and emotional content. Of the 15 quartets, nine were composed during the 1960s and '70s, when Shostakovich,

victimized twice during the Stalin years, again felt free to write "absolute" music and to take compositional risks. The String Quartet No. 11 in F minor, Op. 122, was completed in 1966 and is dedicated to the memory of V.P. Shirinsky, a member of the celebrated Beethoven Quartet, which had premiered several of the composer's earlier string quartets. It is a somber, strange, and unsettling affair, one of the briefest and most cryptic utterances among the 15 quartets. It consists of seven movements played without pause, and makes almost obsessive use of a repeated-note motto announced by the cello in its first entrance a few measures into the opening *Andantino*. Different sides of a nightmarish vision are explored in subsequent movements, with eerie *glissandos*, long-held drones, and grotesque little ditties providing some rather haunting aural imagery for the ear to follow. The mood remains desolate to the end, the expression shifting from poignant, to brooding and edgy, to anguished, until, in the finale, amid a kind of nonsense banter among the instruments, the music just vanishes.

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Notes on the Birthday Concert

Greeting Prelude

IGOR STRAVINSKY
Born June 17, 1882, in Oranienbaum (now Lomosonov), near St. Petersburg
Died April 6, 1971, in New York

This exuberant bagatelle was composed for the 80th birthday of Pierre Monteux, and was played to him as a surprise gift on April 4, 1955, the day he turned 80, by the Boston Symphony Orchestra under the baton of its music director Charles Munch. The piece, lasting less than a minute, is an arrangement of "Happy Birthday to You," deconstructed and scored in Stravinsky's typically spiky, mosaic-like manner. Stravinsky had reason to honor *Le Maitre* in such a personal way, for Monteux had presided skillfully and with unshakable professionalism at the creation of *Petrushka* in 1911 and *The Rite of Spring* in 1913.

The *Greeting Prelude* serves as a fitting 80th-birthday tribute to Isaac Stern as well, since he was closely associated with both Stravinsky and Monteux during their lifetimes. From 1936–52, Monteux was music director of the San Francisco Symphony Orchestra, Stern's hometown band, with whose members the young violinist frequently performed chamber music as a teenager. Monteux was responsible for giving Stern his first big break, inviting him to play the Brahms Violin Concerto with the San Franciscans in a concert broadcast nationwide on March 20, 1937. In the summer of 1961, 24 years later, Stern recorded Stravinsky's Concerto in D with the composer conducting the Columbia Symphony Orchestra, giving what many still consider to be a definitive reading of the piece. Throughout his career, Stern has continued to be engaged with living 20th-century composers and has proven himself a master of their idioms. Among the works he has premiered are Leonard Bernstein's *Serenade* (After Plato's *Symposium*) (1954, see note below) and violin concertos by William Schuman (1950), George Rochberg (1975), Krzystof Penderecki (1977), Henri Dutilleux' *L'Arbre des songes* (1985), and Peter Maxwell Davies (1986).

Allegro, from Triple Concerto in C major, Op. 56

LUDWIG VAN BEETHOVEN
Born December 16, 1770, in Bonn
Died March 26, 1827, in Vienna

The Concerto in C for violin, cello, and piano, Op. 56, was completed in 1804 and published in 1807 with a dedication to Prince Lobkowitz. Despite its reputation as the black sheep of Beethoven's concertos, it is an innovative and adventurous composition in which new means are used to achieve an old end: that of employing a group of instruments, called a *concertante*, as the solo element in a concerto. By making his concertante a piano trio, a standard chamber formation of his day, Beethoven bridged the gap between the realms of chamber and symphonic music—the piano, violin, and cello often play as a trio, whether alone or against an orchestral backdrop. At the same time, each is allowed to assert its own character. The concerto's festive opening *Allegro*, the closest Beethoven ever came in his orchestral music to an essay in the French style, is characterized by a splendid, march-like pomp and provides plenty of opportunities for the soloists to shine.

Isaac Stern is no stranger to the repertoire for piano trio. In 1960, he joined with pianist Eugene Istomin and cellist Leonard Rose to form the Stern-Rose-Istomin Trio. During the next 14 years, the threesome performed and recorded the major works of the trio literature to great acclaim. Although the Stern-Rose-Istomin Trio disbanded in 1974, Stern continued his activity in the field of chamber music with such colleagues as Mstislav Rostropovich and the late Jean-Pierre Rampal, performing and recording works by Mozart, Reicha, Telemann, and J.C. Bach. With pianist Emanuel Ax, violist Jaime Laredo, and cellist Yo-Yo Ma, he has performed a good deal of the piano quartet literature as well, recording Brahms' three works in the form between 1986 and 1989, and Gabriel Fauré's two contributions to the genre in 1990. He has also widened the circle in recent years to include violinist Cho-Liang Lin, violist Michael Tree, and cellist Sharon Robinson in performances of string sextets. Meanwhile, with pianist Yefim Bronfman, he has performed and recorded violin sonatas of Mozart, Brahms, and Bartók.

Movements 3–5 from *Serenade* (After Plato's *Symposium*)

LEONARD BERNSTEIN
Born August 25, 1918, in Lawrence, Massachusetts
Died October 14, 1990, in New York

The *Serenade* (After Plato's *Symposium*) for solo violin, string orchestra, harp, and percussion, was composed in 1954 and received its premiere on September 12 of that year in Venice, with the composer conducting the Orchestra of Teatro La Fenice and Isaac Stern as the soloist. The topic of Plato's *Symposium* is love, and the five movements of Bernstein's score—*Phaedrus/Pausanias*, *Aristophanes*, *Eryximachus*, *Agathon*, and *Socrates/Alcibiades*—take their names from individuals who expound on that subject during the course of an imagined banquet, and who themselves embody different aspects of the evening's topic. Musically, the Serenade is a combination of trenchant character sketches and an ongoing variation scheme, of concerto and symphony, of confession and entertainment—as

complex and fascinating as what it purports to be about, and as the man who wrote it.

Eryximachus, the third movement, functions in many ways as a scherzo and incorporates some delicious *fugato* writing. The heartfelt lyrical expression of *Agathon*, a slow hymn to love, stands in striking contrast to it. The impassioned climactic pages of *Agathon* are reprised in the introduction to the Serenade's final movement, *Socrates/Alcibiades*, which builds to a jazzy uproar and ends the whole work on a note of joyful abandon.

The careers of Isaac Stern and Leonard Bernstein were closely intertwined from their earliest days on the concert platform until Bernstein's death in 1990. Stern made his Carnegie Hall debut on January 8, 1943, at age 22. A little more than ten months later, on November 14, 1943, the 25-year-old Bernstein got his turn, replacing Bruno Walter at a subscription concert of the New York Philharmonic and electrifying a Carnegie Hall audience for the first time in his distinguished career. The two went on to perform and record together on numerous occasions, especially during Bernstein's 11-year tenure as music director of the New York Philharmonic (1958–69). Their recordings of the core works of the concerto literature proved so successful that during sessions (even with other musicians) the Philharmonic players posted a banner on the stage that read "Earn with Stern."

To date, Stern has appeared as soloist in more than 100 concerts with the New York Philharmonic, more than any violinist in the orchestra's history. Mr. Stern is also an honorary member of the New York Philharmonic Society, one of only three musicians who presently hold the honor.

There is an additional personal link to today's performance. Glenn Dicterow, concertmaster of the New York Philharmonic since 1980, himself studied with Naoum Blinder, who had been Isaac Stern's only teacher.

Andante and *Presto*, from *Sinfonia concertante* in E-flat major, K.364

WOLFGANG AMADEUS MOZART

As used in the latter part of the 18th century, the term *sinfonia concertante* meant any concerto-like work with more than one solo instrument. Mozart began and may have finished several such works, of which one, a *Sinfonia concertante* for flute, oboe, bassoon, and horn, presumably written for Paris, has been lost. Fortunately, we have the present work, one of the finest of all Mozart's concertos, as an example of his skill in this hybrid genre halfway between the Baroque concerto grosso and the Classical solo concerto.

The *Sinfonia concertante* for violin and viola dates from 1779, the first year of Mozart's full-fledged maturity and a miraculous time of turning in the composer's life. Mozart had recently completed a 16-month journey to Mannheim and Paris, during which he had come into contact with some of the finest ensembles in Europe and absorbed all manner of musical stimuli. The *concertante* genre was especially popular in these centers, with their large orchestras made up of virtuoso musicians, and this may have inclined Mozart to compose a work in the same style following his return to Salzburg. Even though it was conceived for the smaller forces available in Salzburg, its polished orchestral writing and cosmopolitan idiom, incorporating many of the effects favored in Paris and Mannheim, suggest that Mozart had reached a new plateau of stylistic and technical assurance.

Mozart's remarkable abilities as a violinist and violist are brilliantly evident in the writing for the solo instruments, and he shows his knowledge of the tricks of the trade in his clever instruction to the viola to tune its strings a half-step sharp for added brilliance. This retuning, intended to help the softer-toned viola achieve a balance with the solo violin, changes the viola's open strings to D-flat, A-flat, E-flat, and B-flat, perfect for the key of E-flat major. To compensate, Mozart writes the viola part a half step lower, in D.

The work's aria-like second movement, a somber, C-minor *Andante* tinged with poignant dissonances, echoes the extraordinary slow movement of the Piano Concerto in E-flat, K.271. The key of C minor is one of high pathos in Mozart's music, and here it is all the more intense for being subdued. An ornamented singing line is taken up in responsory fashion by the two soloists, then duetted. There is a buildup to an impassioned, radiantly scored climax which rounds out the first part of the aria. But when the opening material returns toward the end of the movement, Mozart does not allow us to emerge from the shadows a second time.

Instead, he saves that for the finale, a burst of sunlight in which the minor mode is conscientiously avoided. This movement, a giddily animated rondo, is full of plain old fiddling, and in his treatment of the material Mozart shows much variety and freshness, as well as that remarkable, seamless sense of connection he alone seemed to possess. The climax comes as the soloists rocket up to a pair of show-off high E-flats—first the viola, then the violin—to add that last little bit of voltage to the closing pages of the piece.

The *Sinfonia concertante* of Mozart has been a central work in Isaac Stern's career, one that he has performed on many occasions with distinguished violists ranging from William Primrose to Jaime Laredo and Pinchas Zukerman. Primrose was the violist when Stern made his first recording of the work—in Perpignan, France, during the course of the 1951 Prades Festival—with the legendary Pablo Casals conducting. The Prades Festival had been the brainchild of Alexander Schneider, who for many years was the second violinist of the Budapest Quartet. Stern was 15 when he met Schneider; the elder violinist would become Stern's mentor and one of his closest friends, and eventually introduce Stern to Casals at the Prades Festival. Casals, in turn, would have a profound effect on the way Stern thought about music and the way he played. Stern has twice recorded the *Sinfonia concertante* with Zukerman, in 1971 with the English Chamber Orchestra led by Daniel Barenboim, and again in 1980 as part of the celebration of his 60th birthday, with the New York Philharmonic conducted by Zubin Mehta.

Rondo in D major for piano four hands, D.608 ("Notre amitié est invariable")

FRANZ SCHUBERT
Born January 31, 1797, in Vienna
Died November 19, 1828, in Vienna

We do not know for certain whether it was Schubert himself who gave the title "Notre amitié est invariable" ("Our friendship is constant") to the Rondo in D for piano, four hands, nor can we be sure for whom the piece was composed. But it seems fairly likely that Schubert wrote it for his favorite duet partner, Josef von Gahy, and that the interlocking of the players' arms just before the end of the

piece was a visual gesture intended to symbolize their steadfast relationship. Gahy himself was certain on that point, at least: The hours I spent making music with Schubert," he later recalled, "were among the richest enjoyments of my life, and I cannot think of them without being deeply moved....The clear, fluent playing, the individual conception, the manner of performance—sometimes delicate and sometimes full of fire and energy—of my small, plump partner afforded me the greatest pleasure." The rondo's main subject, in a flowing triple meter, sounds like a cross bewtween a waltz and a polonaise. There is a stormy episode in the minor—but what friendship doesn't have its moments of tension? Still, one finds no discord here, and all is sunny by the time the piece finds its way back to D major. Wherever he goes, Isaac Stern makes friends, and by now they must number in the thousands. On this occasion, two of his dearest and most constant pianist-friends, Leon Fleisher and Yefim Bronfman, play the duet and speak for all of us who have come to value the constancy of Isaac's friendship.

"The Swan," from *Carnival of the Animals*

CAMILLE SAINT-SAËNS
Born October 9, 1835, in Paris
Died December 16, 1921, in Algiers

Saint-Saëns towered over the musical life of mid-19th century France on the strength of his remarkable talent, intellectual brilliance, wide-ranging interests, enormous capacity for work, and cast-iron constitution. A world traveler before the advent of aviation, he visited the United States on several occasions, spent the winters in Northern Africa, and was still hardy enough to tour South America in his ninth decade. Even though his birth occurred before the invention of the telegraph, he lived long enough to become the first major composer in history to write film music.

The same gift for aphorism and characterization that makes a good film score is evident in the most cinematic of Saint-Saëns' occasional pieces, the *Grande fantaisie zoologique* entitled *The Carnival of the Animals*. Composed in 1886 in Vienna, *The Carnival of the Animals* received its premiere at a private soiree in Paris that same year. Feeling that this witty *divertissement* might give people the wrong ideas about his basically serious esthetic, Saint-Saëns forbade publication of the piece during his lifetime except for the penultimate movement, a *cantabile* solo for cello depicting "The Swan."

Scherzo and *Presto* from Octet in E-flat major, Op. 20

FELIX MENDELSSOHN
Born February 3, 1809, in Hamburg
Died November 4, 1847, in Leipzig

Boy wonder Felix Mendelssohn composed his Octet for strings in October 1825, at age 16. As striking as it is, both for freshness of its inspiration and the confident manner in which a wealth of material is handled, the piece is not quite the spontaneous manifestation of genius some have assumed it to be, but a natural successor to the four string symphonies Mendelssohn had written in 1823. It is a brilliant work, but one for which the ground had been thoroughly laid.

The Octet was penned as a 23rd-birthday present for Eduard Rietz, a close friend and valued member of the Mendelssohn family circle and an outstanding violinist. It was probably first performed *en famille*, at one of the Sunday morning musicales in the Mendelssohn home in Berlin, with Felix himself taking one of the viola parts.

At the head of each part in the score, Mendelssohn had cautioned:

> This octet must be played in the style of a symphony in all parts; the *pianos* and *fortes* must be very precisely differentiated and be more sharply accentuated than is ordinarily done in pieces of this type.

The *Scherzo*—marked *Allegro leggierissimo* in the printed score, but *Allegro moderato* in Mendelssohn's autograph—is sheer magic. Inspired by the last four lines in the *Walpurgisnacht* scene of Goethe's *Faust*, it is an enchanting evocation of the spirit procession portrayed by the poet. Its effect was summed up by the composer's sister Fanny when she wrote:

> The whole piece is to be played *staccato* and *pianissimo*, the isolated *tremolandos* coming here and there, the trills flashing with the quickness of lightning—all is new, strange, and yet so ingratiating, so pleasing: one feels so close to the world of spirits, so lightly carried up into the air, that one might even seize a broomstick, the better to follow the airy procession.

With the *Presto* finale, Mendelssohn's youthful study of Baroque counterpoint pays off handsomely. The movement begins with a jubilant, eight-part *fugato* that rumbles up from the bottom register of the two cellos and rockets aloft with telescoping entries. From this point on, notes are spun off like showers of sparks, in a tour de force of inner-part writing that must have made the work's first executants absolutely giddy. The scherzo theme steals back onto the stage for a quick bow midway through, and the movement ends full of life and fun with all eight players scrubbing away at the limits of sound and speed.

One of the lucky eight in today's performance is cellist Jian Wang, who was among the student musicians Stern encountered during his historic visit to China in 1979. At the invitation of China's government, Stern was able to tour the country with a film crew, lecturing, giving master classes, listening to young talent, and advising the political hierarchy on the integration of China's musical life with that of the West. It would prove to be a great adventure, with Stern, a modern-day Marco Polo, at the center of it all, and would be memorably documented in the film *From Mao to Mozart: Isaac Stern in China* (a screening of which takes place Saturday at 5:00 p.m.). But the real heroes were the young Chinese musicians, including Jian Wang, who performed for Stern, and who, in front of the cameras, built a bridge of friendship that has endured to the present day.

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With special thanks to Markand Thakar for the musical preparation of the Carnegie Hall Staff Chorus.

Isaac Stern

Isaac Stern was born in the province of Wolyn, near Kiev, on July 21, 1920. In the chaos following the Bolshevik Revolution, which ushered in a particularly difficult time for Russian Jews, his family emigrated, settling in San Francisco when he was one year old. Neither of Stern's parents was a professional musician, though both loved music. His father, an amateur painter who had grown up in a middle-class family, worked as a painting contractor; his mother was a singer. Mr. Stern started taking piano lessons when he was six, then switched to the violin because a friend who lived across the street had begun taking lessons on that instrument. Between 1931 and 1937, he studied with Naoum Blinder, the concertmaster of the San Francisco Symphony Orchestra.

Mr. Stern made his New York debut at Town Hall in 1937, and in 1940, he joined the roster of impresario Sol Hurok and began concertizing with pianist Alexander Zakin, who would remain his recital partner for 33 years. His Carnegie Hall debut occurred in 1943, the first of 222 performances to date. Mr. Stern and Zakin were just cementing their partnership when the United States was drawn into World War II. With a draft classification that prevented him from seeing combat, Mr. Stern formed a classical music unit for the USO whose personnel included, in addition to himself and Zakin, tenor Fred Yegel, baritone Richard Weede (who later became famous on Broadway in *The Most Happy Fella*), and soprano Paulina Stoska. Equipped with an olive drab upright Steinway that had been specially treated to withstand the humidity of the tropics, the unit went to Hawaii, Guadalcanal, and Espiritu Santo to play for the troops.

Mr. Stern signed his first contract with Columbia Records in 1945, beginning the longest assocation of any artist with any label in the history of the recording industry. Columbia would become CBS Masterworks, and subsequently Sony Classical, and Mr. Stern would compile a discography covering virtually the whole of the major solo and chamber repertoire for violin.

At the height of the Cold War, in 1956, Mr. Stern made a breakthrough tour of Russia, returning to the land of his birth as a cultural ambassador. He won over discerning Russian audiences and formed lasting friendships with David Oistrakh and Emil Gilels, who the year before had become the first Soviet artists to visit the United States since the 1930s. In 1979, Mr. Stern again found himself on the cutting edge of cultural diplomacy when he made a high-profile visit to China. Mr. Stern has also made more than 100 trips to Israel and given innumerable performances there—including one, during the Persian Gulf War, when most of the audience wore gas masks. Following the Six-Day War of 1967, he performed the Mendelssohn E-minor concerto with Bernstein and the Israel Philharmonic atop Mount Scopus, which became the focal moment of the documentary film *A Journey to Jerusalem*.

Since 1960, the year in which he spearheaded the drive to save Carnegie Hall from demolition, Mr. Stern has served as the president of Carnegie Hall. Just as William Burnet Tuthill was the architect of the original building, so Mr. Stern, during the past 40 years, has been the architect of the institution that is today's Carnegie Hall. He has helped the Hall assemble a board, strengthen its

foundations, and turn itself from a piece of real estate into a thriving non-profit corporation. He has articulated the importance of the Hall to America and the world as no one else has been able to do, and has identified as one of the Hall's most important missions the education of future generations of musicians and listeners. What Carnegie Hall is now, and what it is poised to become, it owes in large measure to his leadership.

Mr. Stern is among the most widely honored musicians in history. He was named Commandeur de la Legion d'Honneur by Francois Mitterand in 1990, and in 1992, George Bush bestowed on him America's highest civilian honor, the Presidential Medal of Freedom. He also holds the Commander's Cross of the Danish government's Order of the Dannebrog (1985) and is a Fellow of Jerusalem (1986). Mr. Stern was the first recipient of the Albert Schweitzer Music Award for "a life dedicated to music and devoted to humanity." In 1986, *Musical America* named him Musician of the Year, and, in the same year, he received a Kennedy Center Honor. The American Symphony Orchestra League honored him in 1987 with the Gold Baton, its highest award. That same year, Mr. Stern received the Grammy Lifetime Achievement Award, Israel's Wolf Prize for service to humanity, and the National Music Council's American Eagle Award.

In addition, he has received honorary degrees from many institutions, among them Bucknell University, Columbia University, the Curtis Institute of Music, Harvard University, Hebrew University (Jerusalem), the University of Illinois, Johns Hopkins University, The Juilliard School, New York University, Oxford University, the University of Tel Aviv, and Yale University. His concert instruments are two of the finest Guarneri del Gesù violins in existence, one of which was formerly in the possession of Eugene Ysaÿe—fitting for the man who portrayed Ysaÿe in the film biography of Sol Hurok, entitled *Tonight We Sing*.

Mr. Stern and his wife Linda reside in Connecticut.

Meet the Artists

David Stern was appointed music director of the newly-formed European Academy of Music in Aix-en-Provence in 1998, where he has conducted productions of Britten's *Curlew River*, Purcell's *Dido and Aeneas*, and Mozart's *Magic Flute*. Additionally, Mr. Stern led and created an itinerant opera company to tour during the winter season. Having studied conducting at Yale University and The Juilliard School, he was appointed assistant conductor for opera productions at the Théâtre du Châtelet in 1990. He subsequently has conducted productions at the Théâtre de la Monnaie in Brussels, Finnish National Opera, l'Opera de Marseille and l'Opera du Rhin.

From 1995–98, Mr. Stern was music director of the Philharmonisches Orchestra Südwestfalen, in Siegen, Germany, where he currently holds the post of principal guest conductor. He has also appeared with the Orchestre de Paris, Franz Liszt Chamber Orchestra, Israel Chamber Orchestra, BBC National Orchestra of Wales, Philharmonia Orchestra (London), Chinese National Orchestra (Beijing), and Orchestra Nazionale de RAI in Torino.

Since 1998, he has collaborated regularly with Concerto Köln in concerts and has recorded for the Teldec label. He has most recently been appointed principal guest conductor of the Opera de Rouen in France, where he will conduct operas and symphonic programs with the Orchestre Leonard de Vinci.

Mr. Stern lives in Paris with his wife Katharina and daughters Sofia, age five, and Talia, age two.

Michael Stern has just completed his fourth season as chief conductor of Germany's Saarbrücken Radio Symphony Orchestra. In addition to his work in Saarbrücken, including recording projects and international tours, Mr. Stern manages a busy schedule worldwide. For four years, he was permanent guest conductor of the Orchestre National de Lyon and has appeared with many orchestras, including the symphony orchestras of Chicago, Philadelphia, Houston, and Atlanta; London BBC Philharmonic; Israel Philharmonic; and NHK Symphony in Tokyo. His latest project is the founding of IRIS, a new chamber orchestra in Germantown, Tennessee, that begins its inaugural season this September. Invited by Leonard Bernstein, Mr. Stern made his New York Philharmonic debut in 1986 in a workshop that culminated in two concerts at Avery Fisher Hall. From 1986–91, he served as assistant conductor of the Cleveland Orchestra. Mr. Stern is a graduate of both Harvard University and the Curtis Institute of Music, where his major teacher was Max Rudolf, whose textbook, *The Grammar of Conducting*, Mr. Stern co-edited for its third edition.

Shira Stern is director of the Jewish Federation Joint Chaplaincy Program of Middlesex County, New Jersey. She is married to Rabbi Donald A. Weber and has three sons, Noah, age 15; Ari, 13; and Eytan, 11. Recently profiled in the *New York Times*' "Public Lives," Rabbi Stern helped to spearhead the Reform movement's decision to declare gay relationships as "worthy of affirmation" and to support rabbis who choose to conduct same-sex unions. She is co-president of the Women's Rabbinic Network, which drafted the resolution.

Rabbi Stern has been featured in radio and television broadcasts dealing with a wide range of topics. She is a local and national activist for the issues of choice and reproductive rights, and has been a community leader for the betterment of human and inter-religious relations.

She is rabbi emeritus of Monroe Township Jewish Center in Spotswood, New Jersey. Ordained in 1983 by the Hebrew Union College–Jewish Institute of Religion, she is currently enrolled there in the doctor of ministry program and is doing professional training at the HealthCare Chaplaincy. Among her honors is the Clergywoman of Accomplishment Award from the National Organization for Women–New Jersey Foundation.

Founded in 1997 in Israel, the **Aviv String Quartet** has quickly won international recognition with engagements in the Netherlands, Germany, Australia, and the United States, and has won several prestigious awards. In 1999, the Quartet swept the top prizes at the Melbourne International Chamber Music Competition, taking the Daimler-Chrysler Grand Prize (which provided for a CD production of its competition performances and concert tours of Europe and the United States) and three other awards. The Quartet also took the Amadeus Quartet Prize for its first-place finish at the 1999 Charles Hennen Chamber Music Competition in Heerlen, Holland. The Quartet has been a part of Isaac Stern's Chamber Music Encounters workshops in both Jerusalem and Cologne.

Since October 1998, the Aviv Quartet has studied with the members of the Alban Berg Quartet in Cologne, Germany, and with Ben-Zion Shamir at the Rotterdam Conservatory. Each member of the quartet is the recipient of a scholarship from the American-Israel Cultural Foundation.

Emanuel Ax is renowned not only for his poetic temperament and unsurpassed virtuosity, but also for the exceptional breadth of his performing activity. Each season his distinguished career includes appearances with major symphony orchestras worldwide, recitals in the most celebrated concert halls, and additions to his acclaimed discography on Sony Classical.

Mr. Ax captured public attention in 1974 when, at age 25, he won the First Arthur Rubinstein International Piano Competition in Tel Aviv. In 1975, he won the Michaels Award of Young Concert Artists and, four years later, took the coveted Avery Fisher Prize. In recent years, he has turned his attention toward the music of 20th-century composers, performing works (many written for him) by such diverse figures as Adams, Bolcom, Henze, Laderman, Lieberson, Previn, Rouse, Schwantner, Sheng, and Tippett. He is also devoted to chamber music literature, collaborating regularly with a wide circle of colleagues, notably in a duo with cellist Yo-Yo Ma and in a piano quartet with Isaac Stern, Jaime Laredo, and Yo-Yo Ma.

Born in Lvov, Poland, Mr. Ax moved to Winnipeg, Canada, at an early age, and now lives with his familiy in New York City. His piano teacher was Mieczylaw Munz.

Yefim Bronfman is widely regarded as one of the most talented virtuoso pianists performing today. His commanding technique and exceptional lyrical gifts have won him consistent critical acclaim and enthusiastic audiences worldwide, whether for his solo recitals, his prestigious orchestral engagements, or his rapidly growing catalogue of recordings.

An exclusive Sony Classical recording artist, Mr. Bronfman has won widespread praise for his solo, chamber, and orchestral recordings, including, among many others, a Grammy Award–winning disc of the three Bartók Piano Concertos with Esa-Pekka Salonen and the Los Angeles Philharmonic. He has recorded sonatas of Mozart, Brahms , and Bartók with Isaac Stern.

Born in Tashkent, in the Soviet Union, Mr. Bronfman immigrated to Israel with his family in 1973 and made his international debut two years later with Zubin Mehta and the Montreal Symphony. He made his New York Philharmonic debut in May 1978 and his New York recital debut in January 1982 at the 92nd Street Y. He became an American citizen in July 1989 and makes his home in New York City.

At age 19, violinist **Sarah Chang** is recognized worldwide as one of classical music's most captivating and gifted artists. Appearing in the music capitals of Asia, Europe, and the Americas, she has collaborated with nearly every major orchestra and conductor and has given recitals at Carnegie Hall, the Kennedy Center, Chicago's Orchestra Hall, Boston's Symphony Hall, London's Barbican Centre, Berlin's Philharmonie, and Amsterdam's Concertgebouw. She has reached an even wider audience through her many television appearances and her best-selling recordings for EMI Classics. The remarkable accomplishments of her career to date were recognized last year when she received the Avery Fisher Prize, one of the most prestigious awards given to instrumentalists.

Born in Philadelphia to Korean parents, Ms. Chang began to study the violin at age four. She graduated in 1999 both from high school and from the precollege program at The Juilliard School, where she has been a student of Dorothy DeLay.

The team of **Betty Comden** and **Adolph Green**, 1991 recipients of the Kennedy Center Honors, are the longest running creative partnership in theater history. Their first show, *On the Town*, was their first collaboration with Leonard Bernstein and Jerome Robbins. They did the score for *Wonderful Town* and the book and/or the lyrics for *Bells are Ringing*, *Hallelujah Baby*, *Do Re Mi*, *Subways Are for Sleeping*, *Peter Pan*, and others. As performers, they appeared in *On the Town* and *A Party with Betty Comden and Adolph Green*, comprised of material from their own shows and movies and from their act, The Revuers. They are both members of the Council of the Dramatists Guild, have been elected to the Theatre Hall of Fame, and have received the Mayor of New York's Certificate of Excellence, as well as the 1994 NYU's Musical Theatre Hall of Fame Award and the 1994 Governor Cuomo Award.

One of today's most prominent violinists, **Glenn Dicterow** is well known throughout Europe and North America. A top prizewinner in many international competitions, he appears frequently throughout the Americas and Europe with such orchestras as the New York Philharmonic, Baltimore Symphony, San Francisco Symphony, Los Angeles Philharmonic, Indianapolis Symphony, Kansas City Symphony, Syracuse Symphony, Montreal Symphony, and Leipzig Gewandhaus.

Mr. Dicterow was appointed concertmaster of the New York Philharmonic in 1980 and is a featured soloist on many of their recordings. He has also recorded the Holdridge Concerto with the London Symphony Orchestra, Bernstein's *Serenade* with the New York Philharmonic, and solo works of Korngold, Ives, Bernstein, Martinů, and Corigliano.

An active teacher, Mr. Dicterow serves on the faculties of The Juilliard School and the Manhattan School of Music. He and his wife, violist Karen Dreyfus, are founding members of the Lyric Piano Quartet, currently in residence at Queens College.

Renowned pianist and conductor **Leon Fleisher** is a native of San Francisco, where he began his keyboard studies at age four and gave his first public recital at age six. In 1944, at age 16, he made his debut with the New York Philharmonic. He then went on to become the first American to win the Queen Elisabeth International Piano Competition in Belgium.

Midway through the 1964–65 season, Mr. Fleisher's illustrious career was interrupted by an ailment affecting his right hand, later diagnosed as repetitive stress syndrome. During the intervening years, he devoted his musical career to teaching, conducting (which he has pursued actively since 1967), and, eventually, piano repertoire for the left hand alone. At a concert with the Cleveland Orchestra in 1995, Mr. Fleisher was able to play a Mozart concerto successfully with both hands again. He now performs both the left-hand repertoire and select works for two hands, as his condition allows.

Holder of the Andrew W. Mellon Chair at the Peabody Conservatory of Music since 1959, Mr. Fleisher also serves on the faculties of the Curtis Institute of Music in Philadelphia and the Royal Conservatory of Music in Toronto. Mr. Fleisher has also been a member of the faculty of several recent chamber music workshops led by Isaac Stern in Jerusalem and at Carnegie Hall.

Acclaimed for the heartfelt intensity and technical mastery of his playing, pianist **Joseph Kalichstein** enthralls audiences throughout the United States and Europe, winning equal praise as orchestral soloist, recitalist, and chamber musician. He was recently named to the newly-created post of chamber music advisor to the Kennedy Center, an appointment that grew out of his close association with the Center over the past several seasons. He continues to play in music capitals worldwide with the famed Kalichstein-Laredo-Robinson piano trio.

Born in Tel Aviv, Mr. Kalichstein came to the United States in 1962. His principal teachers included Joshua Shor, Edward Steuermann and Illona Kabos at The Juilliard School. Prior to winning the Leventritt Award in 1969, he won the Young Concert Artists Auditions.

Mr. Kalichstein's recent recordings include solo works by Schumann and Schubert and *The Romantic Piano*, a two-disc set featuring works of C.P.E. Bach, Brahms, Mendelssohn, and Schubert, both for Audiofon. Mr. Kalichstein has regularly served on the faculty of the chamber music workshops led by Isaac Stern in Jerusalem and at Carnegie Hall.

Ida Kavafian has appeared as a soloist with leading orchestras internationally, and her commitment to contemporary music has led to many world premieres by varied composers.

Ms. Kavafian has toured and recorded with Tashi, the Guarneri String Quartet, and The Chamber Music Society of Lincoln Center. She recently co-founded a piano quartet, Opus One, and she continues to perform regularly with her sister, Ani Kavafian. She was also the violinist of the legendary Beaux Arts Trio for six years.

For 15 years, Ms. Kavafian has been the artistic director of the Music from Angel Fire Festival and founded and guided Bravo! Colorado in Vail as music director for ten years.

Ms. Kavafian began her studies at age six with Ara Zerounian, continuing with Mischa Mischakoff, and ultimately earned her master of music degree with honors from The Juilliard School, where she was a student of Oscar Shumsky. Ms. Kavafian was recently appointed to the faculty of the Curtis Institute of Music. She has also taught at the Isaac Stern Chamber Music Workshop at Carnegie Hall.

Joel Krosnick, as cellist since 1974 of the renowed Juilliard String Quartet, has recorded most of the great quartet literature and has performed throughout North America, Europe, Asia, and Austrailia. With his sonata partner of more than 20 years, pianist Gilbert Kalish, Mr. Krosnick has recorded a great deal of cello sonata literature.

His principal teachers were William D'Amato, Luigi Silva, Jens Nygaard, and Claus Adam. While a student at Columbia College, he began a lifelong involvement with composers and new music. Over the many years since, Mr. Krosnick has performed and premiered many new works.

Mr. Krosnick was appointed to the faculty of The Juilliard School in 1974 and has been chair of the cello department since 1994. He has been associated with the Aspen and Marlboro Music Festivals, the Tanglewood Music Center, and Kneisel Hall. He has taught regularly with Isaac Stern in chamber music workshops in New York, Jerusalem, and Japan. Mr. Krosnick has recorded for the Sony Classical, Nonesuch, Orion, CRI, New World, Koch International, and Arabesque labels.

The many-faceted career of cellist **Yo-Yo Ma** is testament to his continual search for new ways to communicate with audiences and to his personal desire for artistic growth and renewal. Whether performing a new concerto, revisiting a familiar work, coming together with colleagues for chamber music, reaching out to young audiences, or pursuing musical forms outside of the Western classical tradition, Mr. Ma strives to find connections that stimulate the imagination.

One of Mr. Ma's goals is the exploration of music as a means of communication and as vehicle for the migration of ideas across a range of cultures. He has recently established the Silk Road Project to promote the study of the cultural, artistic, and intellectual traditions along the ancient Silk Road trade route.

Mr. Ma is an exclusive Sony Classical artist, and his discography of nearly 50 albums (including 13 Grammy Award winners) reflects his wide-ranging interests. Born in 1955 to Chinese parents living in Paris, he began cello studies with his father at age four and soon came with his family to New York. He studied with Leonard Rose at The Juilliard School and graduated from Harvard University in 1976. Mr. Ma's collaborations with Isaac Stern have included regular tours and recordings with the Ax-Stern-Laredo-Ma quartet. Together, they have recorded the Brahms Double Concerto with the Chicago Symphony and Claudio Abbado.

Kurt Masur is one of the most widely admired and respected musicians of his generation, known not only as a distinguished conductor, but also as a humanist. His close and intense collaboration with the New York Philharmonic, where he has been music director since 1991, has been marked by a consistently high quality of playing and artistic spirit. Under his guidance, the Philharmonic has launched a number of successful initiatives, including a return to live, national radio broadcasts and the establishment of New York Philharmonic Special Editions, the Orchestra's own award-winning recording label. From 1970–96, Mr.

Masur served as Kapellmeister of the Leipzig Gewandhaus Orchestra, a position of profound historic importance held by such figures as Mendelssohn, Nikisch, Fürtwangler, and Walter. Upon his retirement from that post, the Gewandhaus named him its first-ever Conductor Laureate. Mr. Masur is a guest conductor with the world's leading orchestras and holds the lifetime title of Honorary Guest Conductor of the Israel Philharmonic Orchestra. This fall, he assumes the position of principal conductor of the London Philharmonic Orchestra. At the end of his contract with the New York Philharmonic in 2002, he will become music director of the Orchestre National de France. In 1998, Maestro Masur celebrated 50 years as a professional conductor.

Violinist **Midori**, who from an early age has been one of the most celebrated figures in the music world, has consistently made personal and artistic growth the focus of her life. Her performing schedule, balanced between recitals with Robert McDonald and appearances with the most prestigious symphonic ensembles, annually takes her to the world's great concert stages. Chamber music has become an equally important element of her activities, and she has spent several recent summers at the Marlboro Music Festival in Vermont. Midori added an important dimension to her public life in 1992 when she founded Midori & Friends (The Midori Foundation), whose expansive programs seek to inspire children by bringing music into their everyday lives. She records exclusively for Sony Classical.

Midori was born in Osaka, Japan, in 1971 and first studied violin with her mother, Setsu Goto. She now lives in New York City.

One of today's most accomplished and exciting young ensembles, **The Miró String Quartet** recently received the Walter W. Naumburg Foundation Chamber Music Award for 2000. They had earlier achieved widespread recognition with a first prize win at the 1998 Banff International String Quartet Competition. Formed in the fall of 1995 at the Oberlin Conservatory, the Quartet met with immediate success, winning the first prize at the 50th annual Coleman Chamber Music Competition in April 1996 and, the following month, taking both the first and grand prizes at the Fischoff National Chamber Music Competition. The Miró String Quartet participated in the 1998 Chamber Music Encounter led by Isaac Stern at the Jerusalem Music Center.

Since its debut at Chicago's Orchestra Hall, the Quartet has gone on to appear at Weill Recital Hall, Alice Tully Hall, and Merkin Recital Hall in New York and at the Kennedy Center in Washington, D.C., along with many other prestigious venues worldwide.

The Miró String Quartet was in residence at The Juilliard School the past two seasons. For the 2000–2001 season, they will serve as the quartet-in-residence at Caramoor.

Winner of the Avery Fisher Recital Award and the Piatigorsky Memorial Award and a Grammy nominee, **Sharon Robinson** is recognized worldwide as an outstanding cellist and dynamic artist. Whether as a recitalist, soloist with orchestra, or member of the Kalichstein-Laredo-Robinson Trio, critics and audiences alike delight in her sophisticated blend of intellect and vibrant emotion.

Ms. Robinson has performed recitals throughout Europe and in virtually every major city in the United States. Equally impressive are her festival engagements, which include Spoleto, Mostly Mozart, Aspen, London's South

Bank, Madeira, Granada, Edinburgh, and Prague's Autumn Festival, where she recently performed the Dvořák Cello Concerto at the famous Dvořák Hall.

Renowned for her chamber music performances, Ms. Robinson co-founded the Kalichstein-Laredo-Robinson Trio. Artists with whom the trio has collaborated include Rudolf Serkin, Leon Fleisher, Yo-Yo Ma, Itzhak Perlman, Jean-Pierre Rampal, Mstislav Rostropovich, Isaac Stern, Pinchas Zukerman, and the Emerson, Guarneri, Juilliard, and Tokyo quartets. Her numerous recordings include the Brahms Sextets, with a distinguished ensemble led by Isaac Stern.

Violinist **Joel Smirnoff** is a native of New York City and has been a member of the Juilliard String Quartet for nearly 15 years—the last three as the ensemble's primaries. He was formerly the Quartet's second violinist. Mr. Smirnoff attended the University of Chicago and The Juilliard School and, for a period of six years, was a member of the Boston Symphony Orchestra. He won second prize in the International American Music Competition in 1983. In 1985, Mr. Smirnoff made his New York recital debut at Weill Recial Hall. He has participated in the world premiere of many contemporary works, some of which were composed for him.

As a member of the Juilliard String Quartet, **Samuel Rhodes** has toured worldwide and has recorded an extensive catalogue of string quartet literature on the CBS Masterworks, Sony Classical, Wergo, and CRI labels. With the Quartet, he has won three Grammy Awards and has commissioned and performed the world premieres of chamber words by many of the 20th century's leading composers. Mr. Rhodes has also served as artist-in-residence at the Library of Congress and Michigan State University and holds honorary doctorates from Michigan State, the University of Jacksonville and the San Francisco Conservatory.

Mr. Rhodes studied viola with Sydney Beck and Walter Trampler. He is celebrating his 31st season as a member of both the Juilliard String Quartet and the faculty of The Juilliard School. With Karen Tuttle, he serves as co-chair of Juilliard's viola department. Mr. Rhodes is a faculty member of the Tanglewood Music Center and has participated in the Marlboro Festival since 1960.

Arnold Steinhardt was born in Los Angeles, receiving his early training from Karl Moldrem, Peter Meremblum, and Toscha Seidel. He continued his studies with Ivan Galamian at the Curtis Institute of Music and with Joseph Szigeti in Switzerland in 1962 under the sponsorship of George Szell.

Mr. Steinhardt is first violinist and a founding member (1964) of the internationally acclaimed Guarneri String Quartet, with which he has made innumerable tours on many continents and recorded dozens of albums for RCA Victor, Philips, and Arabesque. Mr. Steinhardt's memoirs, *Indivisible by Four: A String Quartet in Pursuit of Harmony*, were published by Farrar, Straus and Giroux in the fall of 1998.

He is professor of violin at the University of Maryland, Rutgers University, and the Curtis Institute of Music, where he has directed the Curtis Orchestra in several concerts. Mr. Steinhardt has also served on faculty of the Isaac Stern Chamber Music Workshop at Carnegie Hall. Mr. Steinhardt's latest CD of Robert Fuchs' music on Biddulph recordings features him on both violin and viola with his brother Victor as pianist.

Michael Tree was born in Newark, New Jersey, and received his first violin instruction from his father. Later, as a scholarship student at the Curtis Institute of Music in Philadelphia, Mr. Tree studied with Efrem Zimbalist, Léa Luboshutz, and Veda Reynolds. Subsequent to his debut at Carnegie Hall in 1954, Mr. Tree has appeared as violin and viola soloist with several major orchestras. He has also participated in leading festivals, including Marlboro, Casals, Spoleto, and Israel.

As a founding member of the Guarneri String Quartet, Mr. Tree has played in major cities worldwide.

Mr. Tree has recorded more than 80 chamber music works, including ten piano quartets and quintets with Artur Rubinstein. Other artists with whom he has recorded include Emanuel Ax, Richard Goode, Jaime Laredo, Yo-Yo Ma, Sharon Robinson, Rudolf Serkin, Isaac Stern, and Pinchas Zukerman. Mr. Tree's television credits include repeated appearances on the *Today Show* and the first telecast of *Chamber Music Live From Lincoln Center*.

Mr. Tree serves on the faculty of the Curtis Institute of Music, Manhattan School of Music, University of Maryland, and Rutgers University.

Paul Trueblood is a graduate of Northwestern University and began his professional life in New York clubs. He was musical director of *A Party with Comden and Green on Broadway*, and he conducted the original New York companies of *Your Own Thing*, *Red White and Maddox*, and *The Chosen*, in addition to *Dancing In The Dark: The Music of Arthur Schwartz*, produced and directed by Mr. Schwartz for the Manhattan Theater Club. As a composer, his works have been heard at Carnegie Hall, Avery Fisher Hall, Radio City Music Hall, and in every major New York cabaret venue. Mr. Trueblood is a master teacher at the annual Cabaret Symposium of the Eugene O'Neill Theater Center in Waterford, Connecticut.

Sir Peter Ustinov, is a multi-talent: dramaturge, actor, comedian, film and stage director, and internationally sought-after commentator for politics and sporting events.

Born in London, he decided to become an actor at age 16. To date, Sir Peter has written more than 20 works for the theater, among them the unforgettable roles for Heinz Rühmann and Martin Held in *Endspurt*. He has also written innumerable novellas, movie scripts, and novels, most recently *Der alte Mann und Mr. Smith* and *Monsieur Rene*. Theater and opera direction has taken him as far abroad as the Bolshoi Theater in Moscow.

He has collaborated as an actor in more than 50 films and has been in countless stage productions. He has been recognized with two Academy Awards, three Emmys, one Grammy, and twice in Germany with the Goldenen Kamera and the Bambi. He has received 13 honorary doctorates and is currently the dean of time-honored Durham University in England.

He was granted the title Commander of the Order of the British Empire in 1975, became a member of the Academie Francaise des Beaux Arts in 1989, and was bestowed the Bundesverdienstkreuz by President Herzog. In 1990, Sir Peter was knighted by the Queen of England.

Sir Peter the author is delighted that the Association of European Book Dealers honored him in 1999 in Vienna with an award for tolerance in his literary works.

Jian Wang began to study the cello with his father when he was four years old. In 1979, at age ten, Mr. Wang was featured in the celebrated documentary film *From Mao to Mozart: Isaac Stern in China*. In 1985, he entered the Yale School of Music, where he studied with the renowned cellist Aldo Parisot. Mr. Wang collaborated with Gil Shaham in a number of performances of the Brahms Double Concerto in North America (including the Chicago Symphony and Cleveland Orchestra), which will culminate in their recording of this piece with Claudio Abbado and the Berlin Philharmonic for DGG. Mr. Wang has an exclusive contract with DGG, for which he has recorded the Haydn Concertos with the Gulbenkian Orchestra under Muhai Tang; Messiaen's *Quartet for the End of Time* with Myung-Whun Chung, Gil Shaham, and Paul Meyer; and chamber music of Brahms, Mozart, and Schumann with Maria Joao Pires and Augustin Dumay.

Pinchas Zukerman is recognized worldwide for his exceptional artistic standards. With three decades of critical acclaim for his musical genius and prodigious technique, his incomparable musicianship marks him as one of the masters of our time. He is equally acclaimed as a violinist, violist, conductor, pedagogue, and chamber musician. Mr. Zukerman is currently music director of Canada's National Arts Centre Orchestra and of the Pinchas Zukerman Performance Program at the Manhattan School of Music.

This season, Mr. Zukerman will embark on an extensive tour of Europe and the Middle East with the National Arts Centre Orchestra, including first-ever appearances by a Canadian orchestra in Tel Aviv and Palestine. He will also perform with the Chicago, Pittsburgh, Milwaukee, Toronto, Seattle, Honolulu, Colorado, and San Antonio symphony orchestras and in Australia, Switzerland, Germany, and the United Kingdom. Recital appearances with pianist Marc Neikrug will take place throughout the United States, Australia, Italy, Spain, Sweden, and the Netherlands.

Mr. Zukerman has appeared frequently in both solo and chamber music collaborations with Isaac Stern. Together, they have twice recorded the Mozart *Sinfonia concertante* in performances led by Zubin Mehta and Daniel Barenboim.

Since its founding in 1924, Philadelphia's all-scholarship **Curtis Institute of Music** has produced a remarkable number of the century's most important musical artists. For 76 years, the Institute's mission has been to train a highly select group of the finest young students from around the world, all of whom receive full-tuition and merit-based scholarships to work with the school's celebrated 82-member faculty, most of whom are active performers.

The Symphony Orchestra is composed of 100 gifted and accomplished young artists between the ages of 15 and 25. Yet, despite their youth, during the past few seasons they have won the esteem of such distinguished conductors as James Levine, André Previn, Sir Simon Rattle, Wolfgang Sawallisch, Yuri Temirkanov, and David Zinman, who have guest conducted them on a variety of occasions. The ensemble also performs each season under the direction of Otto-Werner Mueller, head of Curtis' conducting department, and prepares repertoire with him as well as with David Hayes, music director of the Philadelphia Singers.

Each year, upon graduation from Curtis, a number of Symphony Orchestra members are immediately invited to assume key posts in major orchestras. The Curtis presence is striking among the Big Five American symphony orchestras, where Curtis-trained players occupy almost 25 percent of the principal desks.

Symphony Orchestra of the Curtis Institute of Music

VIOLIN

Duoming Ba
Edwin B. Garrigues Fellowship

Helena Baillie
J. Oliver Lewis Memorial Fellowship

Oscar Bohórquez
Bok Foundation Fellowship

Benjamin Bowman
Jean J. Sterne Fellowship

Karina Canellakis
Robert Ehrman Fellowship

Ang Cheng
Mary Louise Curtis Bok Fellowship

Angelia Cho
Friends of Curtis Fellowship

David Coucheron
Bok Foundation Fellowship

Donnie Deacon
Mr. and Mrs. Shaun F. O'Malley Fellowship

Zachary DePue
David H. Springman Memorial Fellowship

Celeste Golden
Mary Louise Curtis Bok Fellowship

Alicia Hui
Bok Foundation Fellowship

Katie Hyun
Louisa Knapp Curtis Fellowship

Pavel Ilyashov
Buder Foundation Fellowship

Reina Inui
Louisa Knapp Curtis Fellowship

Solomiya Ivakhiv
Cyrus H. K. Curtis Fellowship

Stephanie Jeong
Louisa Knapp Curtis Fellowship

Hannah Hyo-Bin Jin
Mary Louise Curtis Bok Fellowship

Erin Keefe
Bok Foundation Fellowship

Nicolas Kendall
John J. Medveckis Fellowship

Hye-Jin Kim
Cyrus H.K. Curtis Fellowship

Paul Kim
Efrem Zimbalist Fellowship

Jennifer Koh
Herbert R. and Evelyn Axelrod Fellowship

Piotr Kwasny
Cyrus H.K. Curtis Fellowship

Margaret Kwon
Bok Foundation Fellowship

Bo-Kyung Lee
Cyrus H.K. Curtis Fellowship

Hyun-Ju Lee
Edith Evans Braun Fellowship

Jinyeong Jessica Lee
Bok Foundation Fellowship

Julianne Lee
Bok Foundation Fellowship

Jung-min Amy Lee
Louisa Knapp Curtis Fellowship

Bracha Malkin
Jack Wolgin Fellowship

Anita Mishoukova
Bok Foundation Fellowship

Dina Nesterenko
Louisa Knapp Curtis Fellowship

Susie Park
Herbert R. and Evelyn Axelrod Fellowship

Mikhail Simonyan
Mary Louise Curtis Bok Fellowship

Dan-Bi Um
Cyrus H.K. Curtis Fellowship

VIOLA

Woongjoon Chang
Bok Foundation Fellowship

Yoon-Jung Chang
Friends of Curtis Fellowship

Dennis
Edwin B. Garrigues Fellowship

Anthony Devroye
Bok Foundation Fellowship

Mara Gearman
Huldah Bender Kerner, M.D. Fellowship

Anton Jivaev
Mary Louise Curtis Bok Fellowship

You-Young Kim
Bok Foundation Fellowship

Rachel Ku
Curtis Alumni Fellowship

Teng Li
Cyrus H.K. Curtis Fellowship

Marvin Moon
Independence Foundation Fellowship

Jennifer Stumm
Ruth and Eugene Helmer Fellowship

Meng Wang
Bok Foundation Fellowship

Sharon Wei
Friends of Curtis Fellowship

CELLO

Soo Ryoung Bae
Bok Foundation Fellowship

Efe Baltacigil
Bok Foundation Fellowship

Yi-Chun Chen
Louisa Knapp Curtis Fellowship

Victoria Hurt
Florence R. Laden Memorial Fellowship

Yeon-Sun Joo
Bok Foundation Fellowship

Yumi Kendall
Friends of Curtis Fellowship

Heui-Un Gloria Kim
Mary Louise Curtis Bok Fellowship

Jonah Kim
Bok Foundation Fellowship

Daniel Lee
Jacqueline Du Pré Memorial Fellowship

Earl Lee
Mary Louise Curtis Bok Fellowship

Helen Lee
Cyrus H. K. Curtis Fellowship

Priscilla Lee
Bok Foundation Fellowship

Joel W. Noyes
Louisa Knapp Curtis Fellowship

Kaori Yamagami
Blank, Rome, Comisky and McCauley Fellowship

PROGRAM

DOUBLE BASS
Jeffrey Beecher
Mary Louise Curtis Bok Fellowship

Joseph H. Conyers
Wes Wyatt Fellowship in honor of Ken Gamble and Leon Huff

Joseph W. Everett
Cyrus H.K. Curtis Fellowship

Jon Keigwin
Edwin B. Garrigues Fellowship

Ranaan Meyer
Curtis Alumni Fellowship

Timothy Ressler
Friends of Curtis Fellowship

Bert Witzel
Bok Foundation Fellowship

FLUTE
Nakyung Choi
Cyrus H.K. Curtis Fellowship

Andrea Kaplan
Independence Foundation Fellowship

Elissa Pohorily
Friends of Curtis Fellowship

Benjamin Shwartz
Joseph and Carol Shanis Fellowship

OBOE
Geoffrey Deemer
John S. and James L. Knight Fellowship

Reid G. Messich
Bok Foundation Fellowship

Shea Scruggs
R. Anderson Pew Fellowship

Liang Wang
Bok Foundation Fellowship

CLARINET
Alexander Bedenko
Cyrus H.K. Curtis Fellowship

Jose Franch-Ballester
Bok Foundation Fellowship

Victoria Luperi
Felix Meyer Fellowship

Agnes Marchione
Louisa Knapp Curtis Fellowship

BASSOON
Xin He
Mary Louise Curtis Bok Fellowship

Julia Lockhart
Edwin B. Garrigues Fellowship

Catherine Luczkiw
Louisa Knapp Curtis Fellowship

Adrian Morejon
Curtis Alumni Fellowship

HORN
Jacquelyn Adams
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@ If you are a beginner to classical music (and even if you are a seasoned concert-goer), visit the *Intro to the Classics* area, the companion to the unique concert series. You will find "Program Notes" with soundclips, "Historical Notes," "Artist Bios," a "Glossary," notes on "Concert Etiquette" and "Recommended Listening and Reading."

@ Subscribe online to the *Mailing List* to receive Carnegie Hall's monthly newsletter and special offers.

Friends for the Future

A new forum for young professionals and music lovers at Carnegie Hall

In a continuing effort to broaden its circle of friends, Carnegie Hall has formed a new donor group: the Carnegie Council. The Council was created to welcome music-loving younger professionals between the ages of 20 and 45 into the Carnegie Hall family.

The Carnegie Council is led by four volunteer Co-chairs—Alex Hitz, Robert Jones, Kelly Moore, and David Sandler—who have worked tirelessly to make the Council a success. Working with the Co-chairs to shape the Council are 14 Founding Members, who help spread the word about the Council and otherwise serve as ambassadors of Carnegie Hall.

Involving a younger generation of philanthropists in the life of an established cultural institution such as Carnegie Hall is a difficult challenge, but the work of the Co-chairs and Founding Members has already yielded an impressive result. The Carnegie Council currently has more than 150 members and has raised over $170,000

Rachel Uchitel and Carnegie Council Co-Chair David Sandler at a reception in the Russian Tea Room

STEVE J. SHERMAN

for the Annual Fund to help offset the costs of concert and educational programming.

Asked about their initial success, Co-chair Robert Jones offered the Council's philosophy in attracting new members: "We try to make people aware of Carnegie Hall's desire to involve them in the process of mobilizing resources to raise the quality of life in their community. We feel that involvement in the community through cultural enrichment is a worthy enterprise and that the opportunity for involvement in this enterprise has value." Adds Co-chair David Sandler, "The Carnegie Council was not formed to recruit people. It was formed with the intention of giving a younger generation the opportunity to have its own forum."

Membership helps to create this forum by offering special opportunities to meet as a group during the concert season. The inaugural reception of the Council took place in the Shorin Club Room in December 1998, where members of the Board of Trustees welcomed a new generation of concertgoers and donors to Carnegie Hall. Carnegie Hall President Isaac Stern spoke, expressing the hope and expectation that this will be the beginning of a long and meaningful relationship.

In October 1999, less than a year later, Carnegie Council members packed the fourth floor of the newly renovated Russian Tea Room in their first reception of the 1999–2000 season. Executive and Artistic Director Franz Xaver Ohnesorg expressed his great pleasure in seeing such a large and enthusiastic group of younger donors and spoke about how important the Carnegie Council members would be in moving Carnegie Hall into the new millennium.

As for the Carnegie Council's future, Co-chair Robert Jones has the last word: "As people reach points in their careers where they have the power to combine their feelings about community with their ability to offer funding, we hope they will do so. The first step, however, is creating the relationship; that's what we're about."

Membership in the Carnegie Council is offered at two levels: a $1,000 basic membership and a $2,000 Patron membership. If you or someone you know is interested in becoming a member of the Carnegie Council, contact the Friends of Carnegie Hall at (212) 903-9654.

A Credit to the Arts

There's a new way to support Carnegie Hall—every time you shop.

LISA YELON reports.

It used to be that credit cards were straightforward, formal things. But nowadays credit cards carry—in addition to the expected corporate signage—photos of rock stars or the logos of favorite baseball teams. With some of these affinity cards, you are simply expressing your passion for the Yankees, say, every time you flash the card. With others, you may be supporting a worthy cause.

Beginning this spring, a new credit card will allow cardholders to give back to the arts. The next time you pull out your credit card to make a purchase, you could be helping to support Carnegie Hall.

Through a relationship with MBNA America Bank, N.A, Carnegie Hall is introducing an affinity credit card to its supporters. A generous sponsor of Carnegie Hall, MBNA is the corporate underwriter of the opening night of Carnegie Hall's 110th season on October 3, 2000. John Cochran, Chief Marketing Officer of MBNA, says, "We are pleased to be in partnership with a great organization like Carnegie Hall and look forward to providing their supporters with high-quality products and customer service."

BRIAN MCNALLY

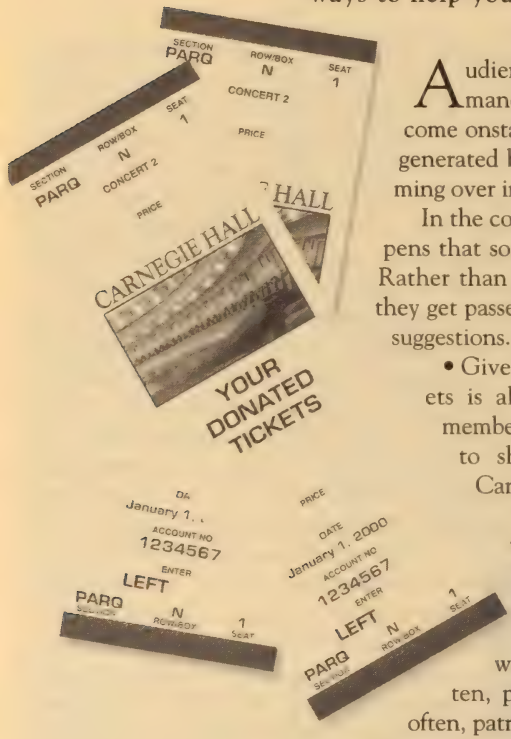
"This is the first of many new attempts to harness new revenue for Carnegie Hall," says Jay Golan, Carnegie Hall's Director of Development and Planning. Also under discussion are such moves as the expansion of the Carnegie Hall Shop (located on the first-tier level) and development of unique products such as educational materials.

So, how will your Carnegie Hall/MBNA credit card purchases help Carnegie? A percentage of revenues derived from use of the card for purchases will go directly back to the Hall—at no additional cost to cardholders. These funds will help bridge the more than $12-million budget gap between ticket revenue and the cost of presenting the Hall's concerts and education programs. As the program grows, cardholders may enjoy additional benefits, such as discounts to neighborhood restaurants and hotels. For more information, check out the "Support the Hall" section of the Carnegie Hall Web site at www.carnegiehall.org.

Lisa Yelon is a program editor for Stagebill *in New York.*

That's the Ticket

Can't use your tickets for the concert? Here are some ways to help your friends—and Carnegie Hall.



Audience members love to attend sold-out performances just as much as the performers love to come onstage and see every seat filled. The excitement generated by an enthusiastic group of 2,804 fans brimming over in Carnegie Hall is one of music's great thrills.

In the course of the concert season, it sometimes happens that something interferes with your concert plans. Rather than not using your tickets, why not make sure they get passed on to another music lover? Here are a few suggestions.

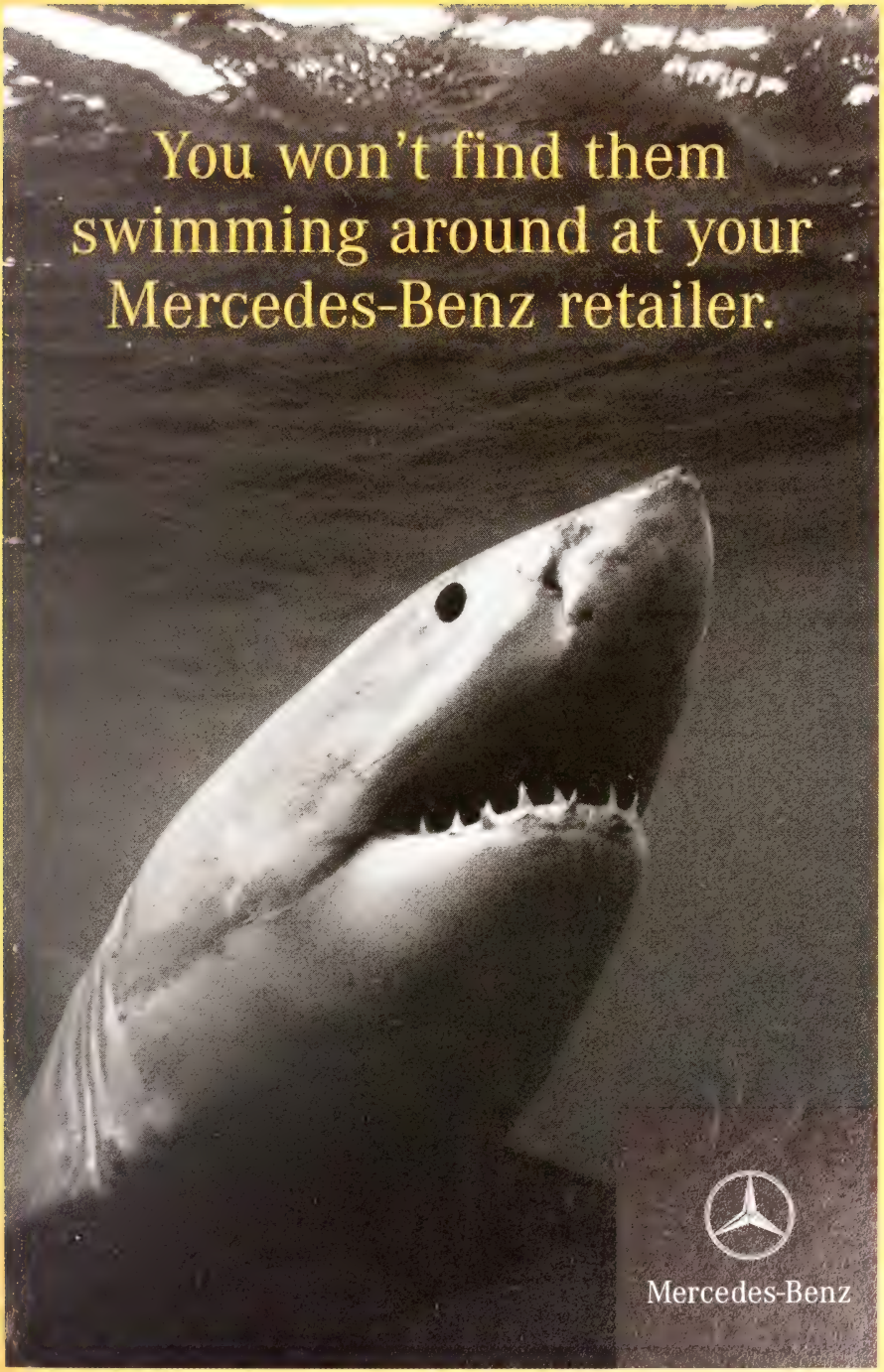
- Give your seats to a friend. The gift of concert tickets is always appreciated. Whether it is a family member, a friend, or a colleague, any music fan is sure to share your excitement about attending a Carnegie Hall concert.

There are two easy ways of accomplishing this ticket transfer. You can either pass the actual tickets along to your friends, or you can call CarnegieCharge and have passes written for your friends to pick up. One word of advice: If you ask for passes to be written, please destroy the physical tickets. All too often, patrons forget that they have passed their tickets along and arrive to find their friends in their seats.

- Donate your tickets to Carnegie Hall. If you are unable to attend, simply call CarnegieCharge and donate your tickets for resale. Carnegie Hall's telephone agents will handle the donation process for you in a matter of minutes. Your contribution is tax-deductible and you will receive an acknowledgement of your contribution in the mail.

This is a great way to help Carnegie Hall, and to help yourself and others. By donating your tickets, they can be made available for resale to the public the day of the concert. Some of you reading this article may be the lucky recipients of considerate subscribers who had the forethought to return their tickets, making it possible for you to hear this concert.

So the next time you find yourself unable to attend a concert, remember these easy ways to put your tickets to good use—and enable others to share the concert experience.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CHRISTIAN STEINER

Bloom of Youth

Beginning with the young artists' concerts in* Isaac Stern at 80: A Carnegie Hall Celebration, *Carnegie Hall is reserving a special place in its season for young performers. *BY JEREMY EICHLER*

Over its 109-year history, Carnegie Hall has built a reputation for presenting established musicians of the highest caliber. And yet, Carnegie has always a been a place for new faces as well, a hall in which successful debuts have launched international careers for several generations of artists, from Yehudi Menuhin to Evgeny Kissin.

During the past decade, Carnegie has only deepened its commitment to young artists, not only by presenting them in increasing numbers on the stage, but also by fostering their artistic and professional growth behind the scenes. Just a casual glance at this upcoming season reveals the fruit of the hall's efforts; talented, up-and-coming players and ensembles crowd the schedule.

The Miró String Quartet

In the autumn months alone, Carnegie will be presenting the Tempera Quartet, the Mediterraneo Piano Trio, the Miró Quartet, the Aviv Quartet, and several others. If these names don't sound

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familiar yet, just give them time. Most of these musicians are still in their 20s. Together, though, they represent Carnegie's commitment to the next generation of performing artists.

"I think we have a strong obligation to include young musicians in our artistic profile," said Franz Xaver Ohnesorg, the executive and artistic director of Carnegie Hall. "After all, they are our future on the concert stage."

Feeling more than just an abstract sense of obligation, Ohnesorg took the step of boosting Carnegie's budget for educational work up to $3.2 million. He has also increased the size of Carnegie's "Distinctive Debuts" series from four to six concerts in the coming season.

According to Ara Guzelimian, Carnegie's artistic adviser, Ohnesorg's interest in young ensembles has been a continuation of the legacy bequeathed by Carnegie's late executive director, Judith Arron, who initiated a series of artist's workshops about ten years ago. These workshops, he said, were part of a larger shift in Carnegie's vision.

"I think Judy really began to take a rather holistic approach to Carnegie as a musical center, and as a force in musical life beyond the presenting of concerts," Guzelimian said. "Part of this has been a real concern with identifying talented young musicians, providing Carnegie's resources for mentoring, and, where appropriate, finding forums for those musicians in Carnegie's concert schedule."

The "Distinctive Debuts" series, currently in its fifth season, is one of the programs to grow out of this shift in thinking. In assembling the series, Carnegie works in conjunction with the European Concert Hall Organization (ECHO), a consortium of six halls, each of which nominates one artist or ensemble which is then provided a debut in each location. For the 2000–2001 series, Carnegie nominated cellist Alisa Weilerstein with pianist David Laughton. It will be hosting, among others, the Finland-based Tempera Quartet, who are not taking their upcoming debut lightly.

"It's a privilege to a young musician to get a chance to perform in such a famous and highly and widely respected concert hall like Carnegie," said

Generation Next

Young Artists at the Joan and Sanford I. Weill Recital Hall in Fall 2000

September 24 at 3 p.m.
The Miró String Quartet

September 24 at 5 p.m.
The Aviv String Quartet

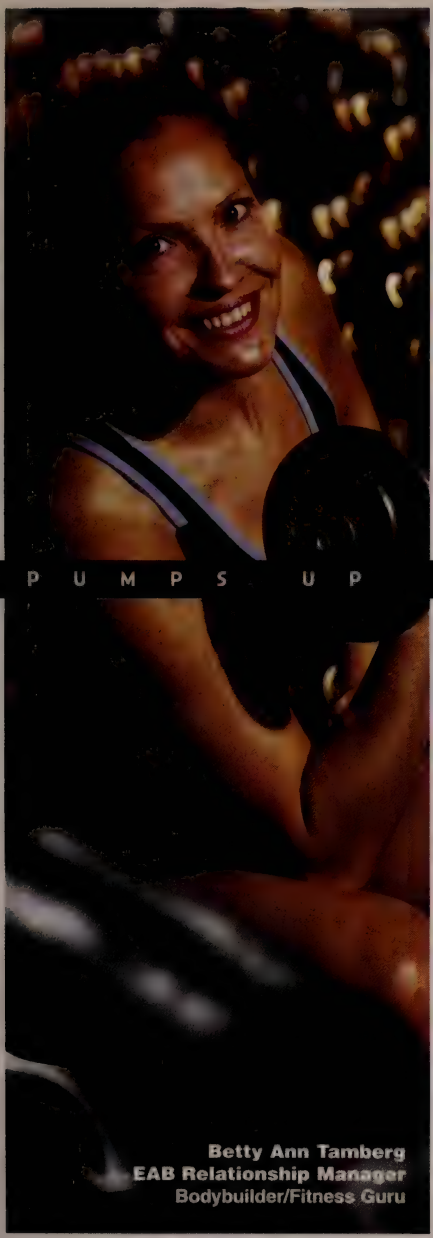
October 6 at 8 p.m.
Mezzo-soprano Mary Phillips and Pianist Ted Taylor

October 27 at 8 p.m.
Tempera Quartet

November 1 at 8 p.m.
Mediterraneo Piano Trio

November 17 at 8 p.m.
Cellist Marie Hallynick and Pianist Cédric Tiberghien

December 8 at 8 p.m.
Oboist Alexei Ogrintshouk and Pianist Lidija Bizjak



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Marjaana Koskinen, 27, the group's second violinist. "For us, it's also an opportunity to make Finnish chamber music known in the United States."

Of course, no discussion of young artists at Carnegie would be complete without mentioning Isaac Stern, who over the years has shown a keen and unfaltering ear for identifying young talent, from Yo-Yo Ma and Midori, to, more recently, the Miró String Quartet. This last ensemble met Stern at a musical "Encounter" that he lead in Jerusalem in 1998. On Stern's recommendation, the group performed a Weill Recital Hall debut in October of 1999, and this season, they will be appearing on September 24 as part of Carnegie's celebration of Stern's 80th birthday. John Largess, 28, the quartet's violist, still remembers the adrenaline of their first Weill performance.

The Tempera Quartet

"It was very stressful, and we were very, very nervous even though we had played in New York before in Alice Tully and Merkin halls," he said. "You really feel like people can actually hear you at Weill."

Indeed, not only does Weill Recital Hall, where most of the young artists perform, share the weight and prestige of Carnegie's main hall (Isaac Stern Auditorium), it is much better suited to chamber music performance. Its jewel-box intimacy confers a sense of, as Guzelimian puts it, "the vitality and immediacy of wonderful young performers playing some of this music for the first time in their careers."

Adding still more options for chamber music and debut recitals, Carnegie's new Judy and Arthur Zankel Hall will begin hosting concerts in 2002. In the meantime, however, young musicians keep practicing and aspiring to reach the top, while players who have made it to Carnegie continue to take pride in their moment of arrival.

"When you are asked to play your own concert in Carnegie, it means you're not going to go away as an ensemble," said Largess. "For us, it's the beginning of a new stage in our career, and I think people really do respect the fact that we've played there."

He paused, and continued with a chuckle, "My parents were certainly very impressed."

Jeremy Eichler writes about music for Newsday.

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SEPTEMBER 2000

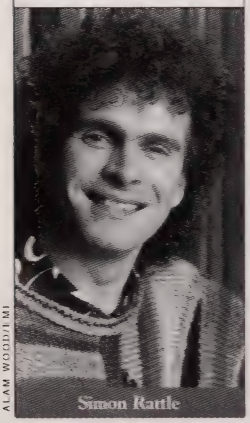
Sun, Sept. 17 3:00
JAMES McKISSIC, Piano
Presented by the Artist

Mon, Sept. 18 8:00
CHINESE DISABLED PERFORMERS ART TROUPE
Presented by CASI Foundation for Children

Tue, Sept. 19 7:30
JAPANESE FESTIVAL
Presented by F.S.I. Enterprise

Wed, Sept. 20 8:00
JOSE FELCIANO IN CONCERT
with Arturo Sandoval
Presented by Stratta/Philips Productions

Fri, Sept. 22 8:00
ARTISTS FOR THE CURE AT CARNEGIE HALL
Benefit Concert
Sir André Previn, Conductor and Piano
Mandy Patinkin, Master of Ceremonies
Juilliard String Quartet
Denyce Graves, Mezzo-Soprano
Donna Murphy, Vocalist
Joan Kwuon, Violin
Evelyn Lear, Guest Artist
Prometheus Chamber Orchestra
Presented by Artists for Breast Cancer Survival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ALAN WOODHILL

Sat, Sept. 23 2:30 WRH
ISAAC STERN AT 80:
ISAAC STERN: LIFE'S VIRTUOSO
A Screening at Weill Recital Hall
A PBS documentary on the life of Isaac Stern

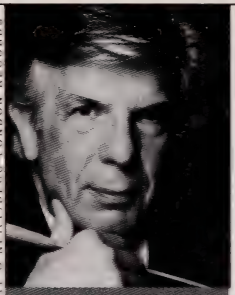
Sat, Sept. 23 5:00 WRH
ISAAC STERN AT 80:
FROM MAO TO MOZART: ISAAC STERN IN CHINA
A Screening at Weill Recital Hall
1981 Academy Award–Winning Film

Sat, Sept. 23 8:00 WRH
ISAAC STERN AT 80:
ISAAC STERN: AT THE MOVIES
A Screening at Weill Recital Hall
Excerpts of films featuring Isaac Stern

Sun, Sept. 24 1:00 Kaplan Space
ISAAC STERN AT 80:
MUSIC FOR A SPECIAL DAY
CarnegieKids Concert
Charlotte Blake Alston, Storyteller
Colin Jacobsen, Violin
Patricia Sunwoo, Violin
Leo Suzuki, Viola
Edward Arron, Cello

Sun, Sept. 24 2:00
ISAAC STERN AT 80:
GIFTS OF MUSIC
Carnegie Hall Family Concert
Musicians of the New York Philharmonic
Introduced by Kurt Masur
Jon Deak, Host and Narrator

Sun, Sept. 24 3:00 WRH
ISAAC STERN AT 80:
THE MIRÓ STRING QUARTET
Young Artists' Concert


Christoph von Dohnányi

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Sun, Sept. 24 4:00
ISAAC STERN AT 80:
GIFTS OF MUSIC
A Carnegie Hall Family Concert
Marilyn Horne, Host
Sari Gruber, Soprano
Jennifer Rivera, Mezzo-Soprano
Lester Lynch, Baritone
Warren Jones, Piano

Sun, Sept. 24 5:00 WRH
ISAAC STERN AT 80:
AVIV STRING QUARTET
Young Artists' Concert

Sun, Sept. 24 7:30
ISAAC STERN AT 80:
THE BIRTHDAY CONCERT
The Symphony Orchestra of The Curtis Institute of Music
David Stern, Conductor
Michael Stern, Conductor
Shira Stern, Speaker
Sarah Chang, Violin
Glenn Dicterow, Violin
Ida Kavafian, Violin
Midori, Violin
Joel Smirnoff, Violin
Arnold Steinhardt, Violin
Pinchas Zukerman, Violin and Viola
Samuel Rhodes, Viola
Michael Tree, Viola
Joel Krosnick, Cello
Yo-Yo Ma, Cello
Sharon Robinson, Cello
Jian Wang, Cello
Emanuel Ax, Piano
Yefim Bronfman, Piano
Leon Fleisher, Piano
Joseph Kalichstein
With Special Guests:
Betty Comden
Adolph Green
Sir Peter Ustinov

Mon, Sept. 25 8:00
THE NASHVILLE SYMPHONY
Kenneth Schermerhorn, Music Director
Presented by the Nashville Symphony

Wed, Sept. 27 8:00
GALA BENEFIT CONCERT FOR CAMPHILL
Itzhak Perlman, Violin
David Sanborn, Saxophone
André Watts, Piano
Paula Robison, Flute
Jeremy Denk, Piano
Charles Wadsworth, Master of Ceremonies
Presented by Camphill Foundation

Thu, Sept. 28 8:00
SIR SIMON RATTLE
CLASSIC ELLINGTON
Orchestra of St. Luke's
Sir Simon Rattle, Conductor
Dianne Reeves, Vocalist
Bobby Watson, Alto Sax
Joe Lovano, Tenor Sax
Wycliffe Gordon, Trombone
Regina Carter, Violin
Clark Terry, Trumpet
Geri Allen, Piano
Peter Washington, Bass
Lewis Nash, Drums

Fri, Sept. 29 8:00
KAREL GOTT AND HIS ORCHESTRA
Presented by George Suchanek- Zlata Praha Restaurant

OCTOBER 2000

Tue, Oct. 3 7:00
THE CLEVELAND ORCHESTRA
Christoph von Dohnányi, Conductor
Maurizio Pollini, Piano
Opening Night Gala Concert of Carnegie Hall's 110th Season

Hall

Wed, Oct. 4 8:00
THE CLEVELAND ORCHESTRA
Christoph von Dohnányi, Conductor
Michael Sachs, Trumpet
Joela Jones, Piano

Thu, Oct. 5 8:00
THE CLEVELAND ORCHESTRA
Christoph von Dohnányi, Conductor
Dagmar Pecková, Mezzo-Soprano

Fri, Oct. 6 8:00
RAVI SHANKAR, Sitar with Anoushka Shankar, Sitar

Fri, Oct. 6 8:00 WRH
MARY PHILLIPS, Mezzo-Soprano
TED TAYLOR, Piano

Sat, Oct. 7 8:00
ORPHEUS
Charles Neidich, Clarinet
Frank Morelli, Bassoon
Presented by Orpheus in Partnership with Carnegie Hall

Sat, Oct. 7 8:00 WRH
MAKING MUSIC 2001: Hans Werner Henze, Composer
Ara Guzelimian, Series Moderator

Gidon Kremer

Mon, Oct. 9 8:00
ICELAND SYMPHONY ORCHESTRA
Rico Saccani, Music Director
Judith Ingolfsson, Violin
Presented by Iceland Symphony Orchestra

Tue, Oct. 10 8:00
THE PHILADELPHIA ORCHESTRA
Wolfgang Sawallisch, Music Director
Hilary Hahn, Violin

Wed, Oct. 11 8:00
ORCHESTRA OF ST. LUKE'S
Sir Charles Mackerras, Music Director and Conductor
Jennifer Larmore, Mezzo-Soprano
Men of the New York Concert Singers
Judith Clurman, Conductor
Pre-Concert Lecture at 7:00

Thu, Oct. 12 8:00
MAURIZIO POLLINI, Piano
EMERSON STRING QUARTET
Pre-Concert Lecture with Ara Guzelimian at 7:00

Fri, Oct. 13 8:00
THE NEW YORK POPS
Skitch Henderson, Founder and Music Director
A Kander and Ebb Celebration Starring Rita Moreno

Fri, Oct. 13 8:00 WRH
PHILHARMONIA QUARTETT BERLIN

Sat, Oct. 14 7:30
EVGENY KISSIN, Piano
10th Anniversary of North American Recital Debut at Carnegie Hall

Sun, Oct. 15 3:00
AMERICAN COMPOSERS ORCHESTRA
Dennis Russell Davies, Conductor
Ursula Oppens, Piano
PACIFICA

Mon, Oct. 16 8:00
NDR SYMPHONY ORCHESTRA
Christoph Eschenbach, Conductor
Midori, Violin

Tue, Oct. 17 8:00
GIOVANNI SOLLIMA, Cellist/Composer with the LARK QUARTET
Presented by MCM Artists

Wed, Oct. 18 8:00
SAINT LOUIS SYMPHONY ORCHESTRA
Hans Vonk, Conductor
Pre-Concert Lecture with Ara Guzelimian, Artistic Advisor, Saint Louis at 7:00

Thu, Oct. 19 8:00
SAINT LOUIS SYMPHONY ORCHESTRA
Hans Vonk, Conductor
Pre-Concert Lecture with Tim Page, Artistic Advisor, Saint Louis Symphony Orchestra at 7:00

Fri, Oct. 20 8:00
KREMERATA BALTICA
Gidon Kremer, Conductor and Violin

Sat, Oct. 21 8:00
ORCHESTRE SYMPHONIQUE DE MONTREAL
Charles Dutoit, Music Director
Jean-Yves Thibaudet, Piano
Soloists: Nancy Allen, Stanford Olsen, David Pittman-Jennings
OSM Chorus, Iwan Edwards, Chorus Master

BMG/BETTE MARSHALL
Evgeny Kissen

Sun, Oct. 22 2:00
ORCHESTRE SYMPHONIQUE DE MONTREAL
Charles Dutoit, Music Director
Los Romeros, Guitars
Soloists: Maria-Josée Montiel, Dulce Maria Sanchez, Alicia Nafé, Francesc Garrijosa, Manuel Cid, Javier Bonilla, Enrique Baquerizo, Alfonso Echeveria, Antonio Bonilla
OSM Chorus, Iwan Edwards, Chorus Master

Mon, Oct. 23 8:00
LAURI STRAUSS LEUKEMIA FOUNDATION
Benefit Concert
The New York Pops
Skitch Henderson, Conductor
Regis Philbin, Judy Collins, Maureen McGovern, and others
Presented by Lauri Strauss Leukemia Foundation

Tue, Oct. 24 8:00
THE PHILADELPHIA ORCHESTRA
Roberto Abbado, Conductor
Kennedy, Violin

For the complete October schedule and to order tickets, visit www.carnegiehall.org or call call CarnegieCharge at (212) 247-7800.

Concerts listed in bold face are Carnegie Hall Corporation presentations

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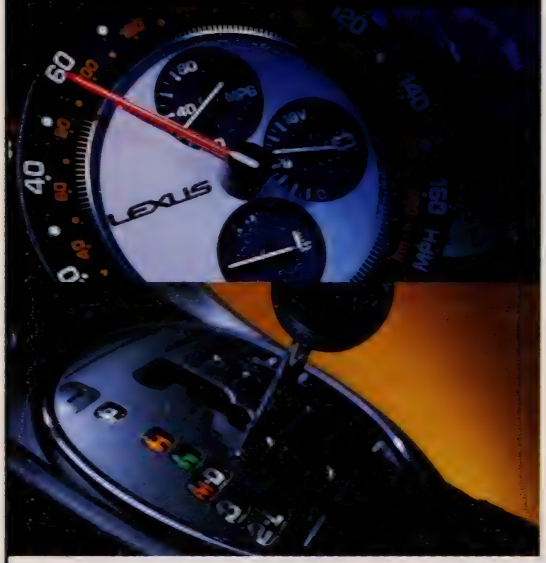

A steel-topped gated shifter. Chronograph-style instrument panel. Brushed-aluminum pedals. Nice. But with a 215-horsepower in-line 6 and E-shift transmission, the real highlight of this race-inspired cockpit may be that tiny, car-shaped dot in the rearview mirror.

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The Curtis Institute of Music

RECITAL SERIES
2000-2001 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

First Student Recital

Monday, October 16, 2000
Curtis Hall, 8 p.m.

❧

Sechs Klavierstücke, Op. 118 — Johannes Brahms (1833-1897)

Intermezzo: Allegro non assai, ma molto appassionato
Intermezzo: Andante teneramente
Ballade: Allegro energico
Intermezzo: Allegretto un poco agitato
Romanze: Andante
Intermezzo: Andante, largo e mesto

Ang Li, *piano*

Sonata, Op. 11, No. 4 — Paul Hindemith (1895-1963)

Fantasie: Ruhig
Thema mit Variationen: Ruhig und einfach, wie ein Volkslied
Finale (mit Variationen): Sehr lebhaft

Teng Li, *viola*
Han-Chien Lee, *piano*

Intermission

Suite in G major for Solo Cello, Op. 131c, No. 1 — Max Reger (1873-1916)

Präludium: Vivace
Adagio
Fuge: Allegro

Kaori Yamagami, *cello*

Piano Trio No. 2 in C major, Op. 87 — Brahms

Allegro
Andante con moto
Scherzo: Presto
Finale: Allegro giocoso

The Magnolia Trio
Susie Park, *violin*
Yumi Kendall, *cello*
Chu-Fang Huang, *piano*

❧

The Brahms was prepared by Peter Wiley.

Chu-Fang Huang, student of Claude Frank

Yumi Kendall, student of David Soyer

Han-Chien Lee, student of Eleanor Sokoloff

Ang Li, student of Eleanor Sokoloff

Teng Li, student of Joseph de Pasquale and Michael Tree

Susie Park, student of Ida Kavafian and Jaime Laredo

Kaori Yamagami, student of Orlando Cole

❧

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NEXT RECITAL...

Wed., October 18
Curtis Hall, 8:00 p.m.

The Curtis Vocal Studies Department will present a program of works by Bellini, Berlioz, Gounod, Puccini, Saint-Saëns, Tchaikovsky, Verdi, Wagner and Weber

Programs are subject to change. Call the Recital Hotline for the most up-to-date information.

STUDENT RECITAL HOTLINE CALL 215-893-5261

Fast, easy & accurate. Call the Curtis Hotline at 215-893-5261 to obtain the most up-to-date program information for our free student recitals, which occur most Mondays, Wednesdays and Fridays throughout the school year. You can call anytime; the message is available 24 hours a day and gives program information for an entire week, which allows concertgoers to plan ahead.

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In addition to the Hotline, biweekly schedules of the student recital programs will be available in the Common Room at The Institute on the 2nd and 4th Friday of each month.

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The Curtis Institute of Music

RECITAL SERIES
2000-2001 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Second Student Recital

Wednesday, October 18, 2000
Curtis Hall, 8 p.m.

❧

"Dich, teure Hall" from *Tannhäuser* — Richard Wagner (1813-1883)

Joslin Romphf, *soprano*

"Mon coeur s'ouvre à ta voix" from *Samson et Dalila* — Camille Saint-Saëns (1835-1921)

Meredith Arwady, *contralto*
Joseph Guyton, *tenor*

"Ah, lève-toi, soleil" from *Roméo et Juliette* — Charles Gounod (1818-1893)

Joseph Guyton, *tenor*

"L'Absent" — Gounod

Jeffrey Kim, *countertenor*

"Le Spectre de la rose" from *Les Nuits d'été* — Hector Berlioz (1803-1869)

Tiffany Abban, *soprano*

"Otkuda eti slyozy"
"Krasavitsa! Boginya! Angel!"
from *Pikovaia dama* — Piotr Ilyich Tchaikovsky (1840-1893)

Rachael Garcia, *soprano*
Hanan Tarabay, *mezzo-soprano*
Jason Collins, *tenor*

"Leise, leise, fromme Weise" from *Der Freischütz* — Carl Maria von Weber (1786-1826)

Carolyn Betty, *soprano*

"Questo amor" from *Edgar* — Giacomo Puccini (1858-1924)

D. Renard Young, *baritone*

"Oh quante volte" from *I Capuleti e i Montecchi* — Vincenzo Bellini (1801-1835)

Tammy Tyburczy, *soprano*

"Il lacerato spirito" from *Simon Boccanegra* — Verdi

Valeriano Lanchas, *bass*

"Un dì felice, eterea"
"Ah, fors'è lui...Sempre libera"
from *La Traviata* — Verdi

Yalí-Marie Williams, *soprano*
Joseph Guyton, *tenor*

Mikael Eliasen, *piano*

All of tonight's singers are students in the Vocal Studies Department under the direction of Mikael Eliasen.

Photographic and recording equipment may not be used in Curtis Hall.

NEXT RECITAL...

Fri., October 20
Curtis Hall, 8:00 p.m.

Bartók	*Concerto No. 2* Duoming Ba, violin Hugh Sung, piano
Chopin	*Sonata No. 2 in B-flat minor, Op. 35* Chu-Fang Huang, piano
Franck	*Sonata in A major* Oscar Bohórquez, violin Hugh Sung, piano
Schumann	*Märchenbilder, Op. 113* Rachel Ku, viola Jungeun Kim, piano

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The Curtis Institute of Music

RECITAL SERIES
2000/2001 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Third Student Recital

Friday, October 20, 2000
Curtis Hall, 8 p.m.

❧

Märchenbilder, Op. 113 — Robert Schumann (1810-1856)

Nicht schnell
Lebhaft
Langsam, mit melancholischem Ausdruck
Rasch

Rachel Ku, *viola*
Jungeun Kim, *piano*

Concerto No. 2 — Béla Bartók (1881-1945)

Allegro non troppo
Andante tranquillo
Allegro molto

Duoming Ba, *violin*
Hugh Sung, *piano*

Intermission

Sonata No. 2 in B-flat minor, Op. 35 — Frédéric Chopin (1810-1849)

Grave — Doppio movimento
Scherzo
Marche funèbre
Presto

Chu-Fang Huang, *piano*

Sonata in A major — César Franck (1822-1890)

Allegretto moderato
Allegro
Recitativo—Fantasia
Allegretto poco mosso

Oscar Bohórquez, *violin*
Hugh Sung, *piano*

❧

Duoming Ba, student of Joseph Silverstein

Oscar Bohórquez, student of Aaron Rosand

Chu-Fang Huang, student of Claude Frank

Rachel Ku, student of Joseph de Pasquale

Jungeun Kim, Staff Pianist

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

❧

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NEXT RECITAL...

Wed., October 25
Curtis Hall, 8:00 p.m.

Barber — *Violin Concerto, Op. 14*
Alicia Hui, violin
Hugh Sung, piano

Brahms — *Variations on a Theme by Paganini, Op. 35*
Sean Kennard, piano

Remainder of program to be announced. Call the Recital Hotline for further information.

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The Curtis Institute of Music

Alumni Recital Series

Center City Brass Quintet

Saturday, October 21, 2000
8:00 p.m.
Church of the Holy Trinity

2000/2001 Season

The Curtis Institute of Music

Gary Graffman, President/Director

Center City Brass Quintet

Saturday, October 21, 2000 • 8:00 p.m.

Malcolm Arnold (b. 1921)
Quintet
Allegro vivace
Chaconne: Andante con moto
Con brio

Paul Hindemith (1895-1963)
Sonata No. 2 for Organ
arranged by David Borsheim
Lebhaft
Ruhig bewegt
Fuge: Mäßig bewegt, heiter

Victor Ewald (1860-1935)
Quintet No. 1 in B-flat minor, Op. 5
Moderato
Adagio—Allegro vivace—Adagio
Allegro moderato

Intermission

Anthony DiLorenzo (b. 1967)
Firedance

Jan Koetsier (b. 1911)
Quintet, Op. 65
Andante con moto—Allegro con brio
Andantino
Molto vivace

Leonard Bernstein (1918-1990)
Suite from *On the Town*
arranged by Anthony DiLorenzo

Biographies

Center City Brass Quintet

Now marking its 15th season, the Center City Brass Quintet was originally formed by five students at The Curtis Institute of Music. Today, the ensemble — trumpets Anthony DiLorenzo and Geoffrey Hardcastle, horn Richard King, trombone Steven Witser and tuba Craig Knox — is praised by critics and audiences alike for its high energy and finely polished style, performing a range of repertoire from the traditional to the modern, from classical to jazz. The Quintet is frequently heard in recital in prestigious halls across the United States, and its performances have been broadcast on television and radio. Recently signed to an exclusive contract with Chandos Records, the ensemble's first release on that label is *On the Town*, featuring the music of Bernstein, Gershwin and Ellington; their discography also includes works on the d'Note Classics and Collins Classics labels. The Quintet's debut CD was praised by the *American Record Guide* as "one of the all-time great brass recordings."

Anthony DiLorenzo (Trumpet '89) has appeared as soloist with the New York Philharmonic, Boston Symphony and Boston Pops, and held positions with the Philadelphia Orchestra, New World Symphony, Santa Fe Opera and Utah Symphony. A composer, his Emmy Award-winning works are performed in concert and on television throughout the United States.

Geoffrey Hardcastle, second trumpet of the Cleveland Orchestra, also holds positions with the Cleveland Chamber Symphony and the Akron Symphony Orchestra. In addition, he is a member of Burning River Brass and Proteus 7, and is on the faculty of Cleveland State University.

Richard King (Horn '89) was appointed principal horn of the Cleveland Orchestra by Christoph von Dohnányi in 1996, having previously held the position of associate principal horn. He has also appeared numerous times as soloist with the Orchestra and is on the faculty of the Cleveland Institute of Music, Carnegie Mellon University and the Kent/Blossom Music Festival.

Steven Witser joined the Cleveland Orchestra as assistant principal trombone in 1989, having served as principal trombone with the Honolulu Symphony, the Santa Fe Opera Orchestra and the Phoenix Symphony. He is currently a faculty member at the Cleveland Institute of Music.

Craig Knox (Tuba '89) is principal tuba of the Sacramento Philharmonic Orchestra and was an acting member of the San Francisco Symphony last season. He has also held positions with the San Francisco Ballet Orchestra and the New World Symphony and is on the faculty of California State University, Hayward.

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Marcantonio Barone
Blanche Burton-Lyles
Matthew Rose, *Student Representative*
Edith Evans Frumin
Fanabel Block Kremens
Alan Morrison
Richard Shapp

The Alumni Society of Greater Philadelphia consists of local alumni who support the next generation of Curtis musicians by presenting a series of alumni performances. Artists donate their services, and each year Society members work directly with The Institute to decide how proceeds from the Recital Series can be most beneficial to the students. In recent years, contributions have been made toward the student audition travel fund, the purchase of chamber music and listening equipment for the library, and student living expenses.

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**Indicates alumnus/alumna*

The Symphony Orchestra of *The Curtis Institute of Music*

Monday, October 23
Academy of Music

OTTO-WERNER MUELLER,
CONDUCTOR

PAMELA FRANK,
VIOLIN

The Curtis Institute of Music

Gary Graffman, President/Director

The Curtis Institute of Music was founded by Mary Louise Curtis Bok in 1924 to train exceptionally gifted young musicians for careers as performing artists on the highest professional level. It provides merit-based full-tuition scholarships for all its students, attracting the finest young musicians from the entire world. Currently 169 students from the United States and 26 other countries study with the school's renowned 82-member faculty, which includes Julius Baker, Leon Fleisher, Claude Frank, Gary Graffman, Jaime Laredo, Seymour Lipkin, Otto-Werner Mueller, Lionel Party, Ned Rorem, Aaron Rosand, Peter Serkin, members of the Guarneri String Quartet and many of the principal players of the Philadelphia Orchestra.

The Curtis Institute of Music offers numerous and varied opportunities for music lovers to hear students perform on the Student Recital Series and in performances of the Curtis Opera Theatre and the Symphony Orchestra. At Curtis, these thrice-weekly recitals are an integral part of every student's education. In keeping with The Institute's mission, it is essential that all Curtis students have the opportunity to perform, and perform often, in public. The Recital Series is the primary vehicle by which students gain this experience, giving the young musicians the opportunity to appear as soloists and members of chamber music groups.

The Curtis Opera Theatre is the performing entity of Curtis' Vocal Studies Department. Headed by Mikael Eliasen, it is composed of approximately 25 singers of outstanding talent between the ages of 18 and 28. Enrollment in the Vocal Studies Department is intentionally kept small in order to insure individual attention for all of the students. This philosophy has proven successful over the years: Since The Institute's founding, over 40 alumni have gone on to sing with the Metropolitan Opera, and Curtis graduates can be found on the rosters of opera companies worldwide.

The Symphony Orchestra of The Curtis Institute of Music is composed of 100 students between the ages of 15 and 26. Under the direction of Otto-Werner Mueller, head of Curtis' conducting department; David Hayes, music director of the Philadelphia Singers; and distinguished visiting conductors, the ensemble gives several concerts throughout the year. Guest conductors who have recently worked with the Orchestra include Riccardo Chailly, James Levine, Kurt Masur, Zubin Mehta, André Previn, Sir Simon Rattle, Mstislav Rostropovich, Wolfgang Sawallisch, Leonard Slatkin, Yuri Temirkanov and David Zinman. The Curtis presence is striking among the "Big Five" American symphony orchestras, where Curtis-trained players occupy 25% of the principal desks.

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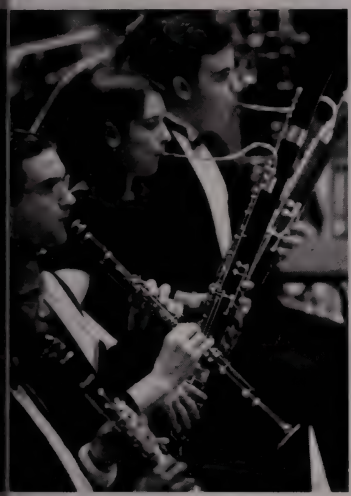

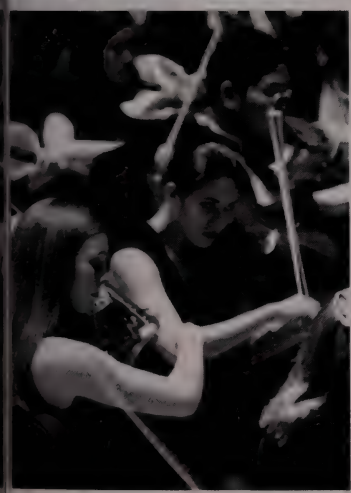

The Symphony Orchestra of The Curtis Institute of Music

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Orchestral concerts are supported by the Jack Wolgin Curtis Orchestral Concerts Endowment Fund.

OCTOBER 23, 2000

THE ACADEMY OF MUSIC

8:00 PM

OTTO-WERNER MUELLER, *conductor*
PAMELA FRANK, *violin*

GLINKA

Overture to *Ruslan and Ludmilla*

DVOŘÁK

Violin Concerto in A minor, Op. 53

Allegro ma non troppo
Adagio ma non troppo
Finale: Allegro giocoso, ma non troppo

INTERMISSION

TCHAIKOVSKY

Symphony No. 4 in F minor, Op. 36

Andante sostenuto — Moderato con anima
Andantino in modo di canzona
Scherzo: Pizzicato ostinato: Allegro
Finale: Allegro con fuoco

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Otto-Werner Mueller

Otto-Werner Mueller, who became head of Curtis' conducting faculty in 1986, has established himself as one of this country's foremost conducting teachers: Recent students of his are presently assistant conductors of the Philadelphia Orchestra and Los Angeles Philharmonic. He himself has conducted major orchestras throughout the United States, including the National Symphony and those of St. Louis, Atlanta, Detroit and Houston, and all the major Canadian orchestras, as well. Mr. Mueller began his musical studies in Frankfurt, Germany. At the age of 19, he was named director of the chamber music department for Radio Stuttgart and was founder/conductor of the celebrated Radio Stuttgart Chamber Choir. Two years later, he served as conductor of opera and operetta for the Heidelberg Theater. After immigrating to Canada in 1951, Mr. Mueller worked extensively for the Canadian Broadcasting Corporation, where he conducted orchestra, opera and ballet performances; in 1958 he became a teacher and conductor at the Montreal Conservatory. He later served as director of the Victoria Symphony and was founder/dean of the Victoria School of Music. He was conductor-in-residence at Yale University and has taught at the University of Wisconsin at Madison, the Aspen Music Festival, the Los Angeles Philharmonic Institute and the Summer Institute of the American Choral Foundation. He is also head of the conducting department at the Juilliard School.

Pamela Frank

Curtis alumna and faculty member Pamela Frank has garnered critical and popular acclaim as one of the leading young violinists performing today. She is frequently heard with the world's most prestigious orchestras, including those of New York, Chicago, Philadelphia, Boston, Los Angeles, San Francisco and the National Symphony in the United States and the Berlin Philharmonic, Vienna Symphony Orchestra, Orchestre National de France, Orchestre de Paris and Czech Philharmonic abroad. Also a dedicated chamber musician, Ms. Frank performs frequently with such noted artists as Curtis alumnus Peter Serkin, Yo-Yo Ma, Tabea Zimmerman and Alexander Simionescu, as well as with her mother and father, the pianists Lilian Kallir and Claude Frank. Her recordings are available on the London/Decca, Sony Classical, Arte Nova and MusicMasters labels. Winner of the 1999 Avery Fisher Prize, Ms. Frank received the Avery Fisher Career Grant in 1988 while still attending The Institute, where she studied with Szymon Goldberg and Jaime Laredo.

PROGRAM NOTES

by Dr. Richard E. Rodda

Mikhail Glinka

Born: Smolensk, Russia, June 1, 1804
Died: Berlin, February 15, 1857

Overture to *Ruslan and Ludmilla*

The libretto of Glinka's *Ruslan and Ludmilla* is based on Pushkin's fairy tale. Just prior to her betrothal to Ruslan, Ludmilla has been spirited away from her father, the Grand Duke of Kiev, by the evil dwarf Tchernomor. Ruslan perseveres through many fantastic adventures to regain his beloved, and they are finally united in marriage in the opera's final scene. The exuberant Overture is based on themes from the opera. The opening

section uses two melodies from the marriage scene — the tutti chord and rushing scales of the first measures, and the fleet theme presented by the strings and flutes. The contrasting, lyrical second theme (played by bassoons, violas and cellos) is from Ruslan's second-act aria in which he sings of his love for Ludmilla. The development section employs all three themes. The recapitulation begins with the rushing scales and the fleet melody, and continues with an abbreviated version of the second theme. The coda, like the development, uses all three melodies, but adds to them a descending whole-tone scale in the basses. The pesky dwarf is quickly banished, and the Overture ends with an energetic gallop as the fitting conclusion to this fantastic tale.

Antonín Dvořák

Born: Nelahozeves, September 8, 1841
Died: Prague, May 1, 1904

Violin Concerto in A minor, Op. 53

When the popularity of his 1878 *Slavonic Dances* rocketed Dvořák to international fame, he suddenly found himself welcome in the most august musical company. Liszt, the renowned critic Hanslick, Brahms — who had recommended the young composer to his publisher Simrock — and the violinist Joseph Joachim were among his new friends. Joachim premiered Brahms' Violin Concerto in January 1879, and Dvořák, perhaps under its influence and certainly spurred on by Simrock, decided to try a similar composition of his own. He brought the Concerto to his desk in July, and by September, he was able to

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send the first version of the score to Joachim for his criticism.

Joseph Joachim, perhaps the most distinguished violinist of the time in Europe and, in that age of fustian virtuosi, one of the few dedicated to the highest musical standards, had been performing Dvořák's recent chamber music with his ensemble. His advocacy of the Sextet (Op. 48) and the E-flat Quartet (Op. 51) did much to establish the composer's reputation in Vienna and elsewhere. Though Dvořák had studied the violin and performed in the orchestra of the Czech National Theater from 1866 to 1873, he welcomed Joachim's advice on the finer points of string technique and concerto composition. Unfortunately, Joachim could not generate much enthusiasm for the new work, and he invited Dvořák to Berlin to discuss his suggestions for its improvement. After Dvořák made the journey, he wrote to Simrock on May 9, 1880, "At Mr. Joachim's suggestion I have revised the whole Concerto, leaving not a single bar untouched."

The revision was dutifully dispatched to Joachim, who, reluctant to again express his disappointment, did not mention the Concerto for two full years. Finally, on August 14, 1882, he sent Dvořák a letter of lukewarm praise in which he wrote that, though he (Joachim) had made the solo part more practicable, he still considered the work not ready for public performance. Once more, he asked the composer to come to Berlin for a conference. This second evaluation included a run-through of the score by Joachim and the student orchestra of the Berlin Hochschule für Musik, following which Dvořák made a large cut in the finale and, again, retouched the solo part.

Joachim was still dissatisfied. In the Concerto's structure, Dvořák had joined together the first two movements. Joachim thought that they should be separated, but the composer remained adamant on the work's form. The score was completed with the intention that Joachim would give the premiere in November, but he did not play it on that occasion or any other. The honor of the first performance fell instead to Frantisek Ondrícek the following year, when Dvořák's intuition about the work's form and content were proven correct. The Concerto was immediately successful and has remained one of his most popular compositions.

Dvořák composed his Violin Concerto during the first flowering of his representative Czech style, and it reflects several facets of the national personality — the blending of sadness and determination in the first movement, the tenderness of the second and the boisterous peasant joy of the finale. The main theme group of the Concerto's first movement comprises a bold, almost tragic, opening statement, a lamenting phrase with a prominent triplet rhythm presented by the soloist and (after a repetition of the first two motives) a lyrical woodwind strain above a simple string accompaniment. These three motives are treated at some length before the smoothly flowing second theme is introduced as a duet for oboe and solo violin. The development section is a challenging exercise in broken chords for the soloist. The recapitulation is greatly truncated, and brings back only the lamenting theme from the exposition. A delicate woodwind chorale leads without pause to the second movement, a song of sweet nostalgia sung by the soloist. The bucolic mood is twice interrupted by stern proclamations from the orchestra. The finale is a scintillating rondo whose main

theme is reminiscent of the fiery Czech dance, the *furiant*.

Peter Ilyich Tchaikovsky

Born: Votkinsk, May 7, 1840
Died: St. Petersburg, November 6, 1893

Symphony No. 4 in F minor, Op. 36

The Fourth Symphony was a product of the most crucial and turbulent time of Tchaikovsky's life — 1877, when he met two women who forced him to evaluate himself as he never had before. The first was the sensitive, music-loving widow of a wealthy Russian railroad baron, Nadezhda von Meck, who became not only the financial backer who allowed him to quit his irksome teaching job at the Moscow Conservatory to devote himself entirely to composition, but also the sympathetic sounding-board for reports on the whole range of his activities — emotional, musical, personal. Though they never met, her place in Tchaikovsky's life was enormous and beneficial.

The second woman to enter Tchaikovsky's life in 1877 was Antonina Miliukov, an unnoticed student in one of his large lecture classes at the Conservatory who had worked herself into a passion over her young professor. Tchaikovsky paid her no special attention, and had quite forgotten her when he received an ardent love letter professing her flaming and unquenchable desire to meet him. Tchaikovsky answered her letter in a polite, cool fashion, but did not include an outright rejection of her advances. He had been considering marriage for almost a year in the hope that it would give him both the stable home life that he had not enjoyed in the 26 years since his mother died, as well as to help dispel the all-too-true rumors of his homosexuality. He believed he might achieve both these goals with Antonina. He could not see the situation clearly enough to realize that what he hoped for was impossible — a pure, platonic marriage without its physical and emotional realities. Further letters from Antonina implored Tchaikovsky to meet her, and threatened suicide out of desperation if he refused. What a welter of emotions must have gripped his heart when, just a few weeks later, he proposed marriage to her! Inevitably, the marriage crumbled within days of the wedding amid Tchaikovsky's searing self-deprecation.

It was during May and June that Tchaikovsky sketched the Fourth Symphony, finishing the first three movements before Antonina began her siege; the finale was completed by the time he proposed. Because of this chronology, the program of the Symphony was not a direct result of his marital disaster. All that — the July wedding, the mere 18 days of bitter conjugal farce, the two separations — postdated the actual composition of the Symphony by a few months. What Tchaikovsky found in his relationship with this woman (who by 1877 already showed signs of approaching the door of the mental ward in which, still legally married to him, she died in 1917) was a confirmation of his belief in the inexorable workings of Fate in human destiny.

Tchaikovsky explained the emotional content of the Fourth Symphony: "The introduction [blaring brasses heard immediately in a motto theme that recurs throughout the Symphony] is the kernel of the whole Symphony. This is Fate, which hinders one in the pursuit of happiness. There is nothing to do but to submit and vainly complain [the melancholy, syncopated

shadow-waltz of the main theme, heard in the strings]. Would it not be better to turn away from reality and lull one's self in dreams? [The jerky second theme is begun by the clarinet.] But no — these are but dreams: Roughly we are awakened by Fate. [The blaring brass fanfare over a wave of timpani begins the development section.] Thus we see that life is only an everlasting alternation of somber reality and fugitive dreams of happiness.

"The second movement shows another phase of sadness. How sad it is that so much has already *been* and *gone*! And yet it is a pleasure to think of the early years.

"In the third movement are capricious arabesques, vague figures which slip into the imagination when one has taken wine and is slightly intoxicated. Military music is heard in the distance.

"As to the finale, if you find no pleasure in yourself, go to the people. The picture of a folk holiday. [The finale employs the folk song *A Birch Stood in the Meadow*.] Hardly have we had time to forget ourselves in the happiness of others when indefatigable Fate reminds us once more of its presence. Yet there still *is* happiness, simple, naive happiness. Rejoice in the happiness of others — and you can still live."

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Mrs. Bok was the daughter of Cyrus H.K. Curtis, founder of the Curtis Publishing Company. As a young girl she studied piano and organ, and music was her abiding passion. In 1910, she became an ardent supporter of Settlement Music School, which provided musical instruction for financially deprived immigrant children.

The students flourished, but Mrs. Bok soon realized that even the most talented abandoned their dreams of music careers because they could not afford continued training. That's when she decided to create a music conservatory where promising young artists would study on a merit-based full-scholarship basis.

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Today, Curtis alumni are found in virtually every major North American orchestra. Their presence is most striking among the "Big Five" American symphony orchestras, where Curtis-trained players occupy 25 percent of the principal chairs. One in two Philadelphia Orchestra musicians are Curtis graduates, and of these, nine occupy principal chairs.

The presence of Curtis vocal alumni in international opera companies is equally impressive. Curtis graduates sing important roles with the Opera Company of Philadelphia, the Metropolitan Opera, San Francisco Opera, Houston Grand Opera, and La Scala, to name a few.

Tonight, you will have the opportunity to witness the future: 100 extraordinarily gifted young people who attend Curtis on full scholarships thanks to the dreams of Mary Louise Curtis Bok and the generosity of friends like you.

The Curtis Institute of Music plays a vital role in shaping the future of these young people, and of Philadelphia. It does so through a long-standing commitment to excellence, a tireless dedication to treating its students as individuals, and a history of exceptional performance.

It is a tradition that we at PNC share.

PNC is proud to sponsor tonight's season premiere and offer our congratulations to everyone who helped make this night possible. We are particularly grateful to all those who helped make this evening possible, especially the Gala Committee members, The Institute's volunteers and staff, and, of course, the musicians of the Curtis Symphony Orchestra.

Welcome to the third-annual Curtis Symphony Season Premiere and enjoy the music!

Richard and Amanda Smoot
Chairs, 2000 Season Premiere Gala

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THE CURTIS INSTITUTE OF MUSIC

SOUND FOR THE CENTURY

$35 Million

Sound for the Century Campaign Progress

Curtis is engaged in the most important and challenging fundraising effort in its history: *Sound for the Century* Campaign. Shaun O'Malley, chairman of the Curtis Board of Trustees, said "The success of this five-year Campaign is absolutely critical to Curtis' future."

Curtis' President/Director, Gary Graffman, emphasized that the purpose of this challenging project is "to allow Curtis to remain Curtis... and the essence of the undertaking is to preserve Curtis as one of the very finest conservatories in the world."

"We are trying to strengthen Curtis' financial foundation and provide budgetary stability for the 21st century," Mr. Graffman continued. Without a significant infusion of funds, the ability of Curtis to continue music training and education of the finest young musicians in the world at the highest levels, and its unique merit-based full-tuition scholarship policy, would be in jeopardy. "This campaign is not designed to expand or enlarge the scope of The Institute, but to insure the continuation of its highest quality," he said.

Campaign Chairman and Curtis Trustee, R. Anderson Pew, described *Sound for the Century* as a five-year campaign. "The overall $35 million goal consists of $22 million for a new endowment, $8 million for operations through five Curtis Annual Fund drives and $5 million for physical plant and musical instruments," he said. The public kickoff of the campaign was on Curtis' 75th birthday, Founder's Day, October 1, 1999, and the culmination is planned to be the end of the year 2004.

Curtis Vice President of Development, Josiah Stevenson IV, reported that the cumulative total of gifts and pledges received after a year of public campaigning had exceeded $17 million.

The *Sound for the Century* Campaign will be national and international in reach. "Because of Curtis' important role in world music, everyone who cares deeply about the future of the musical art should be interested in the success of *Sound for the Century*," said Chairman Emeritus Dr. Milton L. Rock.

To help Curtis remain Curtis by joining in the *Sound for the Century* Campaign, please contact the Curtis Development office at 215-893-5279.

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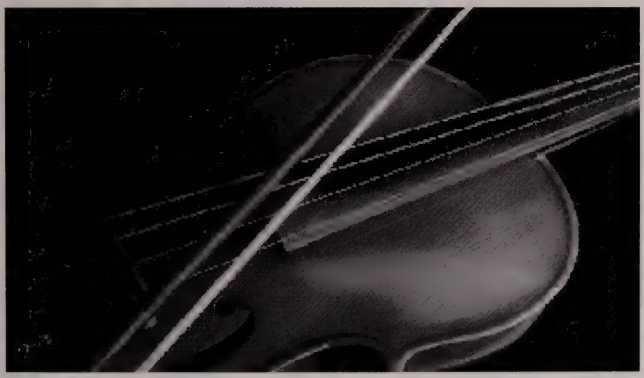

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OCTOBER 23 AT 8 P.M.

Academy of Music
Otto-Werner Mueller, conductor
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GLINKA Overture to *Ruslan and Ludmilla*
DVOŘÁK Violin Concerto
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FEBRUARY 27 AT 8 P.M.

Academy of Music
David Zinman, conductor

MAHLER Symphony No. 9

APRIL 9 AT 8 P.M.

Academy of Music
Hans Vonk, conductor
Judy Loman, harp

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RACHMANINOFF Symphony No. 2

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Joshua Smith, flute
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Curtis Hall

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Victor Asunción, piano,
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APRIL 29 AT 3 P.M.

Judith Ingolfsson, violin
Ronald Sat, piano, guest artist
Curtis Hall

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L'INCORONAZIONE DI POPPEA

By Claudio Monteverdi
The Prince Music Theater
November 30, December 1, 2 at 8 p.m.;
December 3 at 2:30 p.m.
David Agler, conductor
Chas Rader-Shieber, stage director

DON PASQUALE

By Gaetano Donizetti
The Curtis Opera Studio
April 5, 6, 7 at 8 p.m.;
April 8 at 2:30 p.m.
Danielle Orlando, music director
Ben Levit, stage director

VANESSA

By Samuel Barber
The Prince Music Theater
April 26, 27, 28 at 8 p.m.;
April 29 at 2:30 p.m.
Ian Robertson, conductor

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The membership of the Wednesday Club is divided into the following classifications: Honorary, Life, *Resident Artist, *Collegiate Artist, *Young Artist, and Sustaining. The Wednesday Club also offers a Concert Subscription Series, affiliated with Community Concerts/Trawick Artists, NY, at the Forum Auditorium, Harrisburg.

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November 19, 2000, 4:00 p.m.
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January 7, 2001, 4:00 p.m.
February 4, 2001, 4:00 p.m.
March 11, 2001, 4:00 p.m.
April 1, 2001, 4:00 p.m.
May 13, 2001, 4:00 p.m.

Young Artist Recitals
November 5, 2000, 6:00 p.m.
January 7, 2001, 1:00 & 2:15 p.m.
February 4, 2001, 1:00 & 2:15 p.m.
March 11, 2001, 2:15 p.m.
April 1, 2001, 1:00 & 2:15 p.m.

Collegiate Artist Recital
December 30, 2000, 7:30 p.m.

Competition for the Classical Musician
May 19, 2001

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$100 - Adagio
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To the Wednesday Club's valued Patrons and Benefactors: please call the Wednesday Club office at 717-234-4856 if you are aware of inaccuracies in the Patron and Benefactor listings.

The Wednesday Club wishes to thank all of its many volunteers who have contributed countless hours to assure the success of this concert series. We also welcome students from Milton S. Hershey Medical Center and Young Artist members of the Wednesday Club and their parents who are serving as Greeters and Ushers for tonight's concert.

The Symphony Orchestra of The Curtis Institute of Music

Otto-Werner Mueller, conductor
Gary Graffman, pianist

The Program

Glinka
Overture to "Russlan and Ludmilla"

Smetana
The Moldau

Ravel
Concerto for the Left Hand for Piano and Orchestra

Intermission

Tchaikovsky Symphony No. 4 in F minor

I Andante sostenuto – Moderato con anima
II Andantino in modo di canzona
III Scherzo: Pizzicato ostinato: Allegro
IV Finale: Allegro con fuoco

* Steinway Piano provided by Jacobs Music Company, Philadelphia

Program Notes

by Dr. Richard E. Rodda

Mikhail Glinka

Born: Smolensk, Russia, June 1, 1804
Died: Berlin, February 15, 1857

Overture to *Russlan and Ludmilla*

The libretto of Glinka's Russlan and Ludmilla is based on Pushkin's fairy tale. Just prior to her betrothal to Russlan, Ludmilla has been spirited away from her father, the Grand Duke of Kiev, by the evil dwarf Tchernomor. Russlan perseveres through many fantastic adventures to regain his beloved, and they are finally united in marriage in the opera's final scene. The exuberant Overture is based on themes from the opera. The opening section uses two melodies from the marriage scene - the tutti chord and rushing scales of the first measures, and the fleet theme presented by the strings and flutes. The contrasting, lyrical second theme (played by bassoons, violas and cellos) is from Russlan's second-act aria in which he sings of his love for Ludmilla. The development section employs all three themes. The recapitulation begins with the rushing scales and the fleet melody, and continues with an abbreviated version of the second theme. The coda, like the development, uses all three melodies, but adds to them a descending whole-tone scale in the basses. The pesky dwarf is quickly banished, and the Overture ends with an energetic galop as the fitting conclusion to this fantastic tale.

Maurice Ravel

Born: Ciboure, Basses-Pyrénées, March 7, 1875
Died: Paris, December 28, 1937

Concerto for the Left Hand for Piano and Orchestra

Maurice Ravel made a triumphant tour of America as pianist and conductor in 1928. Plans were begun almost immediately for a second foray into the New World, and Ravel started work on a piano concerto in 1929 that was to be the centerpiece of the venture. While he was at work on what became the Concerto in G, he was approached by the pianist Paul Wittgenstein, brother of the famous Austrian philosopher, Ludwig, who was determined to continue his concert career despite the loss of his right arm during the First World War. Wittgenstein had transcribed several piano works for his own performance for left hand alone, and had commissioned new pieces from some of the era's most distinguished composers - Strauss, Prokofiev, Franz Schmidt, Britten, Hindemith, Korngold. Ravel was intrigued by Wittgenstein's sincerity and by the challenge of the project, and he accepted the proposal. He laid aside the concerto in progress, and took up the new score with enthusiasm.

The Left Hand Concerto is in three sections. The opening rises from a barely audible rumbling of the lowest instruments during which two thematic cells are presented: the first, with its snapping rhythmic figures, is intoned by the contrabassoon; the other, appearing in the eighth measure, is a smooth melody presented by the horns in octaves. The two themes are interwoven to achieve a crashing climax from the full orchestra after which the

soloist emerges with a cadenza based on the snapping-rhythm theme. Most of the remainder of the opening section is given over to further orchestral elaborations of this melody, with florid figurations from the soloist. A central, "jazzy" section is driving in rhythm and brilliantly brittle in sonority. A scherzo-like strain and a cheeky tune piped by the high woodwinds are followed by the recall of the smooth melody of the beginning, here entrusted to the solo bassoon and then the solo trombone. The jaunty scherzo resumes, but is brought to a sudden halt by a silence and the return of the snapping opening theme in a bold setting for full orchestra. A sweeping cadenza and closing flourishes from the orchestra bring this masterwork of Ravel's maturity to a powerful conclusion.

Bedrich Smetana

Born: Leitomischl, Bohemia, March 2, 1824
Died: Prague, May 12, 1884

The Moldau from Má Vlast ("My Country")

The Moldau ("Vltava" in Czech) is the principal river of Czechoslovakia, rising in the hills in the south and flowing north through Prague to join with the Elbe. Smetana's tone poem seems to trace its inspiration to a country trip he took along the river in 1870, a junket that included an exhilarating boat ride through the churning waters of the St. John Rapids. He first announced his intention to write a piece about the great river as early as 1872, as soon as he completed the opera Libuse, but he undertook another opera instead (The Two Widows), and had to postpone the tone poem for two more years. The Moldau is disposed in several sections intended to convey both the sense of a journey down the river and some of the sights seen along the way, as Smetana noted in his preface to the score:

"Two springs pour forth in the Bohemian Forest, one warm and gushing, the other cold and peaceful. Their waves join and the forest brook, hastening on, becomes the river Moldau. Through thick woods it flows, as the gay sounds of the hunt and the notes of the hunter's horn are heard ever nearer. It flows through grass-grown pastures and lowlands where a wedding feast is being celebrated with song and dance. At night, wood and water nymphs revel in its sparkling waves. Reflected on its surface are fortresses and castles - witnesses of bygone days of knightly splendor and the vanished glory of fighting times. At the St. John Rapids, the stream races ahead, winding through the cataracts, hewing out a path with its foaming waves through the rocky chasm into the broad river bed - finally, flowing on in majestic peace toward Prague and welcomed by the ancient castle Vysehrad. Then it vanishes far beyond the poet's gaze."

Peter Ilyich Tchaikovsky

Born: Votkinsk, May 7, 1840
Died: St. Petersburg, November 6, 1893

Symphony No. 4 in F minor, Op. 36

The Fourth Symphony was a product of the most crucial and turbulent time of Tchaikovsky's life - 1877, when he met two women who forced him to evaluate himself as he never had before. The first was the sensitive, music-loving widow of a wealthy Russian

railroad baron, Nadezhda von Meck, who became not only the financial backer that allowed him to quit his irksome teaching job at the Moscow Conservatory to devote himself entirely to composition, but also the sympathetic sounding-board for reports on the whole range of his activities - emotional, musical, personal. Though they never met, her place in Tchaikovsky's life was enormous and beneficial.

The second woman to enter Tchaikovsky's life in 1877 was Antonina Miliukov, an unnoticed student in one of his large lecture classes at the Conservatory who had worked herself into a passion over her young professor. Tchaikovsky paid her no special attention, and had quite forgotten her when he received an ardent love letter professing her flaming and unquenchable desire to meet him. Tchaikovsky answered her letter in a polite, cool fashion, but did not include an outright rejection of her advances. He had been considering marriage for almost a year in the hope that it would give him both the stable home life that he had not enjoyed in the twenty years since his mother died, as well as to help dispel the all-too-true rumors of his homosexuality. He believed he might achieve both these goals with Antonina. He could not see the situation clearly enough to realize that what he hoped for was impossible - a pure, platonic marriage without its physical and emotional realities. Further letters from Antonina implored Tchaikovsky to meet her, and threatened suicide out of desperation if he refused. What a welter of emotions must have gripped his heart when, just a few weeks later, he proposed marriage to her! Inevitably, the marriage crumbled within days of the wedding amid Tchaikovsky's searing self-deprecation.

It was during May and June that Tchaikovsky sketched the Fourth Symphony, finishing the first three movements before Antonina began her siege; the finale was completed by the time he proposed. Because of this chronology, the program of the Symphony was not a direct result of his marital disaster. All that - the July wedding, the mere eighteen days of bitter conjugal farce, the two separations - postdated the actual composition of the Symphony by a few months. What Tchaikovsky found in his relationship with this woman (who by 1877 already showed signs of approaching the door of the mental ward in which, still legally married to him, she died in 1917) was a confirmation of his belief in the inexorable workings of Fate in human destiny.

Tchaikovsky explained the emotional content of the Fourth Symphony: "The introduction [blaring brasses heard immediately in a motto theme that recurs throughout the Symphony] is the kernel of the whole Symphony. This is Fate, which hinders one in the pursuit of happiness. There is nothing to do but to submit and vainly complain [the melancholy, syncopated shadow-waltz of the main theme, heard in the strings]. Would it not be better to turn away from reality and lull one's self in dreams? [The jerky second theme is begun by the clarinet.] But no - these are but dreams: roughly we are awakened by Fate. [The blaring brass fanfare over a wave of timpani begins the development section.] Thus we see that life is only an everlasting alternation of somber reality and fugitive dreams of happiness.

"The second movement shows another phase of sadness. How sad it is that so much has already been and gone! And yet it is a pleasure to think of the early years.

"In the third movement are capricious arabesques, vague figures which slip into the imagination when one has taken wine and is slightly intoxicated. Military music is heard in the distance.

"As to the finale, if you find no pleasure in yourself, go to the people. The picture of a folk holiday. [The finale employs the folk song A Birch Stood in the Meadow.] Hardly have we had time to forget ourselves in the happiness of others when indefatigable Fate reminds us once more of its presence. Yet there still is happiness, simple, naive happiness. Rejoice in the happiness of others - and you can still live."

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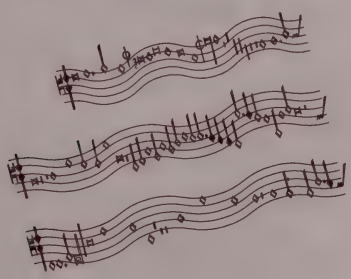
The Curtis Institute of Music

The Curtis Institute of Music was founded in 1924 by Mary Louise Curtis Box, heiress to the Curtis Publishing empire that included such magazines as The Saturday Evening Post and Ladies' Home Journal. A devoted patron of music, she founded The Institute with help from Philadelphia Orchestra impresario, Leopold Stokowski, and legendary pianist, Josef Hoffman. Both men taught on the new conservatory's faculty; it was Hofmann, who later served as its Director, who instituted Curtis' merit-based full-tuition scholarship that has allowed The Institute to nurture talent, regardless of a student's financial situation. In keeping with its mission "to train exceptionally gifted young musicians for careers as performing artists on the highest professional level," The Curtis Institute of Music provides its students with numerous opportunities to perform, as part of the Symphony Orchestra of The Curtis Institute of Music, the Curtis Opera Theatre, on its Student Recital Series and with some of today's most distinguished musicians on its Visiting Artists Series.

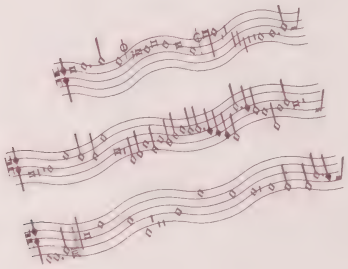


The Symphony Orchestra

The Symphony Orchestra of The Curtis Institute of Music is composed of over 100 players, ages 11-25. Under the direction of Otto Werner Mueller, the Orchestra gives numerous concerts each year, including three concerts at Philadelphia's Academy of Music. The Orchestra also performs in Carnegie Hall, Alice Tully Hall, the Kennedy Center, and abroad as orchestra-in-residence at the Evian Music Festival in France and the Berbier Festival and Academy in Switzerland. Among the conductors who have worked with the Orchestra are Marin Alsop, Leonard Bernstein, Riccardo Chailly, James Levine, Kurt Masur, Zubin Mehta, Riccardo Muti, Eugene Ormandy, Andre Previn, Sir Simon Rattle, Wolfgang Sawallisch, Stanislaw Skrowaczewski, Leonard Slatkin, Robert Spano, Yuri Temirkanov and David Zinman.

Otto-Werner Mueller, Conductor

At the age of 19, Otto-Werner Mueller was appointed director of the Chamber Music Department for Radio Stuttgart. He conducted opera and operetta for the Heidelberg Theatre, where he also founded and conducted the orchestra for the dependents of the U.S. military forces stationed there. He immigrated to Canada in 1951, where he worked extensively for the Canadian Broadcasting Corporation. He taught and conducted at the Montreal Conservatory and also served as guest professor at the Moscow State Conservatory as well as guest conductor of the Moscow, Leningrad and Riga symphony orchestras. Mr. Mueller has conducted in every major city in Canada and has had guest appearances with the National Symphony, Atlanta, Detroit, St. Louis and other U.S. orchestras. In 1967, he assumed the post of professor of music at the University of Wisconsin, and from 1973-87, he was conductor-in-residence at the Yale School of Music; in 1987, he joined the faculty of the Juilliard School as director of orchestral studies. Mr. Mueller joined The Curtis Institute of Music faculty, where he serves as Head of the Conducting Department, in 1986.



Gary Graffman, Pianist

Gary Graffman, who now serves as President/Director at The Curtis Institute of Music, entered Th Institute at age seven. After 10 years, he made his solo debut with the Philadelphia Orchestra unde Eugene Ormandy. Two years later, at age 20, he won the Leventritt Award, launching him onto th international concert circuit. Numerous highly successful recordings followed. His recordings c concertos by Tchsikovsky, Rachmaninoff, Prokofiev, Brahms, Chopin and Beethoven are considere definitive, and his Rhapsody in Blue woth Zubin Mehta and the New York Philharmonic was one c the best selling discs ever released by that orchestra. Injury to his right hand in 1979 led M Graffman to put concretizing on hold temporarily, during which time he applied himself to varie pursuits, including archaeological explorations in China and to the composition of his memoirs, Really Should Be Practicing, released in 1981. He has since returned to the concert stage, perform ing small but brilliant repertoire for the left hand alone, including works by Prokofiev, Britte Strauss, Schmidt, Korngold, and Ned Rorem.

Pianos and Percussion!!

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John Harrison & Benjamin Whitten

Percussionists
Richard Fitz & Dan Heslink

February 17, 2001, 7:30 p.m.

John Harrison and Benjamin Whitten

Program Highlights

"Sonata for Two Pianos and Percussion" - Bartok

"Variations on a Theme by Haydn" - Brahms

2000-2001
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WHITAKER CENTER RECITAL SERIES
Sunoco Performance Theater
(Free-will donation at door)

November 5, 2000

Young Artist Recital, 6:00 P.M., featuring pianists, Daniel Barr, Anthony Cheng, Toni Marie Marchioni; violinists, Leah Brown and Paul Nguyen; cellist, Megan Hoefert; and double bassist, Travis Miller.

Resident Artist Recital, 7:30 P.M., featuring trio: Alice Bish, viola, Ella Forsythe, clarinet, and Jean Dougherty, piano; Ruth Tierney and Michael Travisano, pianists; and Mary Catherine Tierney, soprano.

The Curtis Institute of Music

RECITAL SERIES
2000/2001 SEASON

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Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Fourth Student Recital

Wednesday, October 25, 2000
Curtis Hall, 8 p.m.

❧

Concerto for Violin and Orchestra, Op. 14 — Samuel Barber (1910-1981)

Allegro
Andante
Presto in moto perpetuo

Alicia Hui, *violin*
Hugh Sung, *piano*

Variations on a Theme by Paganini, Op. 35 — Johannes Brahms (1833-1897)

Sean Kennard, *piano*

❧

Alicia Hui, student of Victor Danchenko

Sean Kennard, student of Eleanor Sokoloff

Samuel Barber (Composition '34)

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

❧

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NEXT RECITAL...

Fri., October 27
Curtis Hall, 8:00 p.m.

Barber *Cello Concerto, Op. 22*
Kaori Yamagami, cello
Christina Anum-Dorhuso, piano

Beethoven *Sonata No. 8 in G major, Op. 30, No. 3*
Duoming Ba, violin
I-chun Chen, piano

Hindemith *Sonata*
Derek Lance, trumpet
Hugh Sung, piano

Liszt *Sonata in B minor*
Anastasia Solomatina, piano

Programs are subject to change. Call the Recital Hotline for the most up-to-date information.

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In addition to the Hotline, biweekly schedules of the student recital programs will be available in the Common Room at The Institute on the 2nd and 4th Friday of each month.

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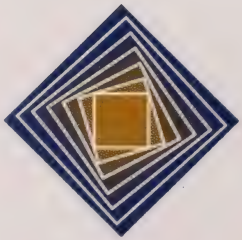

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A Message From The President of the Reading Musical Foundation

On behalf of the foundation, I would like to welcome you to this fine musical event. Unmatched by television or your internet connection, I'm sure that you will agree that even today's technology can not duplicate the excitement experienced during a live performance.

The Reading Musical Foundation has and continues to be a helping hand for the music community in the greater Reading area. Touting nearly 75 years of support for music presenters, student scholarship awards and music education, the RMF remains dedicated to preserving and funding the fine art of music. From classical to jazz with some "fiddl'n" in between, wonderful music abounds in Berks County.

This is an especially exciting season for concert-goers as the Rajah theatre begins a sentimental journey back to its original splendor. Addressing concerns ranging from climate control to 'leg room,' the renovation project promises to provide both you and the performers with an enhanced concert experience. The Reading Musical Foundation is proud to be a supporter of the Performing Arts Center campaign.

Thank you for your generous financial support of our efforts. As a public foundation, we are dependent on the support of individuals, businesses and partner foundations to continue to provide the necessary funding for the exceptional music offerings we enjoy year 'round. It is important to remember that every dollar of support you invest in the Reading Musical Foundation is reinvested back into your music community – performance, education and student scholarship awards.

As the program begins, please be reminded that you played an important part in making it happen. Now, simply sit back and enjoy!

Robert R. Kreitz
President

COVER ART:

Local Artist, Sandi Turner was commissioned to paint the watercolor of the Rajah Theatre as it looks today. This scene will change when the Theatre is renovated.

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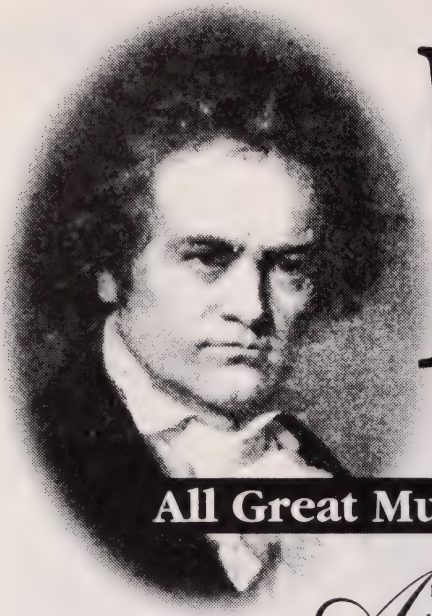

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On Thursday, October 26, the Symphony Orchestra of The Curtis Institute of Music will perform at the Rajah Theatre beginning at 7:30 p.m. Otto-Werner Mueller will conduct the concert. The Star Series Association through funding support from the Gertrude Sternbergh Concert Fund and a special RMF youth education grant makes the event possible.

Appearing as soloist with the Philadelphia-based Curtis Orchestra will be the internationally famous pianist, Gary Graffman. Accepted to Curtis as a piano student at the age of seven, today, Graffman is a prolific recording artist for CBS and RCA and is the current President/Director of the Institute. Tickets are available through TICKETS (610) 371-8820.

The Gertrude Sternbergh Concert Fund of the Reading Musical Foundation provides the Reading Symphony Orchestra and the Star Series Association with funds for an annual concert event on a rotating basis.

About The Curtis Institute of Music

The Symphony Orchestra of the Curtis Institute of Music is composed of over 100 players, ages 14 to 25 years and is under the direction of Otto-Werner Mueller, head of Curtis' conducting department. The students represent approximately 20 countries and 25 states. The Institute counts among its alumni such artists as Leonard Bernstein, Gian Carlo Menotti, Anna Moffo, Peter Serkin, and nearly half of the Philadelphia Orchestra.

Mary Louise Curtis Bok, daughter of Cyrus H. K. Curtis, founded the school, located on Rittenhouse Square in Philadelphia in 1924. Cyrus Curtis was the founder and chairman of the Curtis Publishing Company. Mary's love of music and demand for excellence led her to establish the institute, which is ranked among the leading music schools in the world. Since 1928, Curtis has maintained a full scholarship policy. and it remains the only major music conservatory to provide merit-based full-tuition scholarships to all students regardless of their financial status.

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Star Series

– PROGRAM –

THE SYMPHONY ORCHESTRA OF THE CURTIS INSTITUTE OF MUSIC

Otto-Werner Mueller, *conductor*
Gary Graffman, *piano*

GLINKA. . . . . Overture to *Ruslan and Ludmilla*

RAVEL. . . . . Concerto for the Left Hand for Piano and Orchestra (in one movement) Gary Graffman

SMETANA . . . . . .The Moldau from *Má Vlast* (My Country)

–INTERMISSION–

TCHAIKOVSKY . . . . . Symphony No. 4 in F minor, Op. 36
Andante sostenuto - Moderato con anima
Andantino in modo di canzona
Scherzo: Pizzicato ostinato (Allegro)
Finale: Allegro con fuoco

Star Series

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THE SYMPHONY ORCHESTRA OF THE CURTIS INSTITUTE OF MUSIC

–PROGRAM NOTES–

THE SYMPHONY ORCHESTRA OF THE CURTIS INSTITUTE OF MUSIC

Mikhail Glinka
Born: Smolensk, Russia, June 1, 1804
Died: Berlin, February 15, 1857

Overture to *Ruslan and Ludmilla*

The libretto of Glinka's *Ruslan and Ludmilla* is based on Pushkin's fairy tale. Just prior to her betrothal to Ruslan, Ludmilla has been spirited away from her father, the Grand Duke of Kiev, by the evil dwarf Tchernomor. Ruslan perseveres through many fantastic adventures to regain his beloved, and they are finally united in marriage in the opera's final scene. The exuberant Overture is based on themes from the opera. The opening section uses two melodies from the marriage scene – the tutti chord and rushing scales of the first measures, and the fleet theme presented by the strings and flutes. The contrasting, lyrical second theme (played by bassoons, violas and cellos) is from Ruslan's second-act aria in which he sings of his love for Ludmilla. The development section employs all three themes. The recapitulation begins with the rushing scales and the fleet melody, and continues with an abbreviated version of the second theme. The coda, like the development, uses all three melodies, but adds to them a descending whole-tone scale in the basses. The pesky dwarf is quickly banished, and the overture ends with an energetic gallop as the fitting conclusion to this fantastic tale.

* * * * * * * * * *

Maurice Ravel
Born: Ciboure, Basses-Pyrénées, March 7, 1875
Died: Paris, December 28, 1937

Concerto for the Left Hand for Piano and Orchestra

Maurice Ravel made a triumphant tour of America as pianist and conductor in 1928. Plans were begun almost immediately for a second foray into the New World, and Ravel started work on a piano concerto in 1929 that was to be the centerpiece of the venture. While he was at work on what became the Concerto in G, he was approached by the pianist Paul Wittgenstein, brother of the famous Austrian philosopher, Ludwig, who was determined to continue his concert career despite the loss of his right arm during the First World War. Wittgenstein had transcribed several piano works for his own performance for left hand alone, and had commissioned new pieces from some of the era's most distinguished composers – Strauss, Prokofiev, Franz Schmidt, Britten, Hindemith, Korngold. Ravel was

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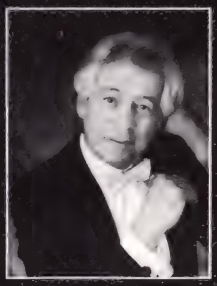

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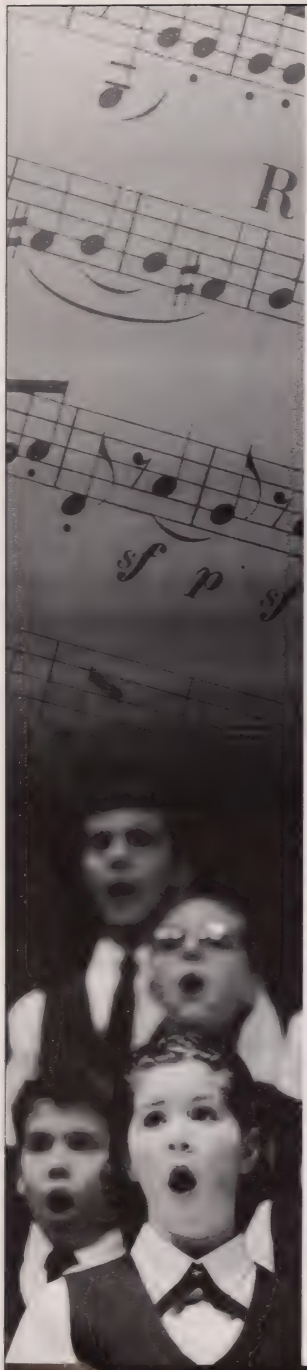

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intrigued by Wittgenstein's sincerity and by the challenge of the project, and he accepted the proposal. He laid aside the concerto in progress, and took up the new score with enthusiasm.

The Left Hand Concerto is in three sections. The opening rises from a barely audible rumbling of the lowest instruments during which two thematic cells are presented: the first, with its snapping rhythmic figures, is intoned by the contrabassoon; the other, appearing in the eighth measure, is a smooth melody presented by the horns in octaves. The two themes are interwoven to achieve a crashing climax from the full orchestra after which the soloist emerges with a cadenza based on the snapping-rhythm theme. Most of the remainder of the opening section is given over to further orchestral elaborations of this melody, with florid figurations from the soloist. A central, "jazzy" section is driving in rhythm and brilliantly brittle in sonority. A scherzo-like strain and a cheeky tune piped by the high woodwinds are followed by the recall of the smooth melody of the beginning, here entrusted to the solo bassoon and then the solo trombone. The jaunty scherzo resumes, but is brought to a sudden halt by a silence and the return of the snapping opening theme in a bold setting for full orchestra. A sweeping cadenza and closing flourishes from the orchestra bring this masterwork of Ravel's maturity to a powerful conclusion.

****

Bedrich Smetana
Born: Leitomischl, Bohemia, March 2, 1824
Died: Prague, May 12, 1884

The Moldau from *Má Vlast* (My Country)

The Moldau ("Vltava" in Czech) is the principal river of Czechoslovakia, rising in the hills in the south and flowing north through Prague to join with the Elbe. Smetana's tone poem seems to trace its inspiration to a country trip he took along the river in 1870, a junket that included an exhilarating boat ride through the churning waters of the St. John Rapids. He first announced his intention to write a piece about the great river as early as 1872, as soon as he completed the opera *Libuse,* but he undertook another opera instead *(The Two Widows),* and had to pospone the tone poem for two more years. *The Moldau* is disposed in several sections intended to convey both the sense of a journey down the river and some of the sights seen along the way, as Smetana noted in his preface to the score:

"Two springs pour forth in the Bohemian Forest, one warm and gushing, the other cold and peaceful. Their waves join and the forest brook, hastening on, becomes the river Moldau. Through thick woods it flows, as the gay sounds of the hunt and the notes of the hunter's horn are heard ever nearer. It flows through grass-grown pastures and lowlands where a wedding feast is being celebrated with song and dance. At night, wood and water nymphs revel in its sparkling waves. Reflected on its surface are fortresses and castles – witnesses of bygone days of knightly splendor and the vanished glory of fighting times. At the St. John Rapids, the stream races ahead, winding through the cataracts, hewing out a path with its foaming waves through the rocky chasm into the broad river bed – finally, flowing on in majestic peace toward Prague and welcomed by the ancient castle Vysehrad. Then it vanishes far beyond the poet's gaze."

Peter Ilyich Tchaikovsky
Born: Votkinsk, May 7, 1840
Died: St. Petersburg, November 6, 1893

Symphony No. 4 in F minor, Op. 36

The Fourth Symphony was a product of the most crucial and turbulent time of Tchaikovsky's life – 1877, when he met two women who forced him to evaluate himself as he never had before. The first was the sensitive, music-loving widow of a wealthy Russian railroad baron, Nadezhda von Meck, who became not only the financial backer that allowed him to quit his irksome teaching job at the Moscow Conservatory to devote himself entirely to composition, but also the sympathetic sounding-board for reports on the whole range of his activities – emotional, musical, personal. Though they never met, her place in Tchaikovsky's life was enormous and beneficial.

The second woman to enter Tchaikovsky's life in 1877 was Antonina Miliukov, an unnoticed student in one of his large lecture classes at the Conservatory who had worked herself into a passion over her young professor. Tchaikovsky paid her no special attention, and had quite forgotten her when he received an ardent love letter professing her flaming and unquenchable desire to meet him. Tchaikovsky answered her letter in a polite, cool fashion, but did not include an outright rejection of her advances. He had been considering marriage for almost a year in the hope that it would give him the stable home life that he had not enjoyed in the 26 years since his mother died and would help dispel the all-too-true rumors of his homosexuality. He believed he might achieve both these goals with Antonina. He could not see the situation clearly enough to realize that what he hoped for was impossible – a pure, platonic marriage without its physical and emotional realities. Further letters from Antonina implored Tchaikovsky to meet her, and threatened suicide out of desperation if he refused. What a welter of emotions must have gripped his heart when, just a few weeks later, he proposed marriage to her! Inevitably, the marriage crumbled within days of the wedding amid Tchaikovsky's searing self-deprecation.

It was during May and June that Tchaikovsky sketched the Fourth Symphony, finishing the first three movements before Antonina began her siege; the finale was completed by the time he proposed. Because of this chronology, the program of the Symphony was not a direct result of his marital disaster. All that – the July wedding, the mere 18 days of bitter conjugal farce, the two separations – postdated the actual composition of the Symphony by a few months. What Tchaikovsky found in his relationship with this woman (who by 1877 already showed signs of approaching the door of the mental ward in which, still legally married to him, she died in 1917) was a confirmation of his belief in the inexorable workings of Fate in human destiny.

Tchaikovsky explained the emotional content of the Fourth Symphony: "The introduction [blaring brasses heard immediately in a motto theme that recurs throughout the Symphony] is the kernel of the whole Symphony. This is Fate, which hinders one in the pursuit of happiness. There is nothing to do but to submit and vainly complain [the melancholy, syncopated shadow-waltz of the main theme, heard in

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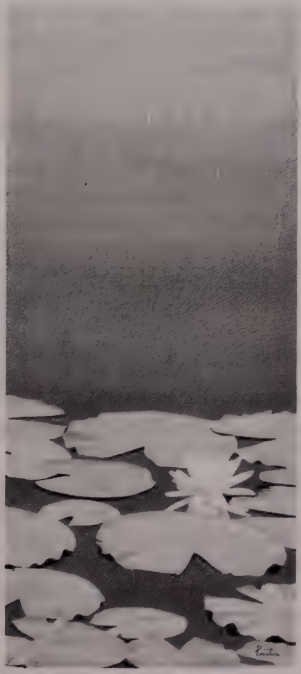

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Piffaro - The Renaissance Band

Friday, December 8 ~ 8 p.m.

With their fresh style of early music making, Piffaro plays a fabulous collection of Renaissance instruments and involves the audience with a gale of good-time songs and dances.

Humoresque

Jeffrey Lentz, tenor
Rebecca Gass Butler, pianist
Friday, February 9, 2001 ~ 8 p.m.

A fun tribute to comedy and entertainers like Danny Kaye, Victor Borge and Carol Burnett, with music by Gilbert and Sullivan, Sondheim, Schoenberg, Weill and others. Award-winning tenor Lentz says "there may even be a custard pie thrown in there somewhere!"

Cello

Friday, March 30, 2001 ~ 8 p.m.

Challenging the image of the chamber ensemble, this quartet of classically trained women performs an eclectic repertoire spanning new music, classical, jazz and world music.

Pennsylvania Artists Free Concert

Thomas Rosenkranz, pianist
Friday, January 19, 2001 ~ 8 p.m.

The 1999 national winner of the Collegiate Artist Piano Competition, he will perform works by Kapustin, Rachmaninoff, Dodge, Beethoven, Adams and Gershwin.

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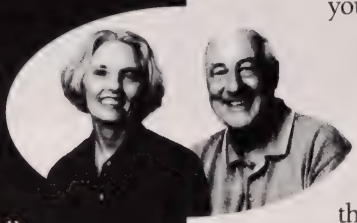

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the strings]. Would it not be better to turn away from reality and lull one's self in dreams? [The jerky second theme is begun by the clarinet.] But no – these are but dreams: roughly we are awakened by Fate. [The blaring brass fanfare over a wave of timpani begins the development section.] Thus we see that life is only an everlasting alternation of somber reality and fugitive dreams of happiness.

"The second movement shows another phase of sadness. How sad it is that so much has already *been* and *gone!* And yet it is a pleasure to think of the early years.

"In the third movement are capricious arabesques, vague figures which slip into the imagination when one has taken wine and is slightly intoxicated. Military music is heard in the distance.

"As to the finale, if you find no pleasure in yourself, go to the people. The picture of a folk holiday. [The finale employs the folk song *A Birch Stood in the Meadow.*] Hardly have we had time to forget ourselves in the happiness of others when indefatigable Fate reminds us once more of its presence. Yet there still *is* happiness, simple, naive happiness. Rejoice in the happiness of others – and you can still live."

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(Star Series wishes to thank The Curtis Institute of Music for providing the above program notes.)

THE GERTRUDE STERNBERGH MEMORIAL CONCERT FUND

On January 23, 1983, the Reading Musical Foundation, through the Star Series Committee, paid tribute to Gertrude Sternbergh for her outstanding contribution to music in our community.

To honor Miss Sternbergh for her interest in fostering the careers of young artists, the internationally-acclaimed pianist André Watts presented a benefit recital at the Rajah Theatre. The proceeds from that recital and from the dinner held at the Berkshire Country Club, together with the contributions of friends, were used to establish a fund for the presentation of an annual Gertrude Sternbergh Concert featuring a guest artist.

This endowment has been administered by the Reading Musical Foundation Gertrude Sternbergh Concert Fund Committee and is shared alternately by the Star Series and the Reading Symphony Orchestra. The principal of the fund has grown as a consequence of fund-raising activities initiated by the Star Series, the Reading Symphony, and Miss Sternbergh, who hosted many Evenings of Music at Stirling.

Following the death of Miss Sternbergh on January 28, 1996, the concert fund was renamed "The Gertrude Sternbergh Memorial Concert Fund," and since then the annual concert has been known as "The Gertrude Sternbergh Memorial Concert."

GARY GRAFFMAN
President and Director
The Curtis Institute of Music

Gary Graffman has had a 62-year association with The Curtis Institute of Music, which began when he was accepted as a piano student in 1936, at the age of seven. Exactly 50 years later, in 1986, he was appointed director of this world-renowned conservatory, following such illustrious predecessors as Josef Hofmann, Efrem Zimbalist and Rudolf Serkin.

Mr. Graffman's administrative duties at the school are balanced by his teaching and coaching activities. He has two piano students with whom he works weekly; informally coaches most of the other Curtis piano students; and often works with student chamber music groups.

The academic side of Mr. Graffman's career has developed relatively recently. For most of his life he was exclusively a performer. He made his debut as soloist with the Philadelphia Orchestra and Eugene Ormandy at the age of 18. Two years later he won the Leventritt Award, which launched his career on the international concert circuit.

For the next three decades, Mr. Graffman toured constantly, playing the most demanding works in the piano literature with the world's finest orchestras and in recital. His recordings on the CBS and RCA labels include concertos by Beethoven, Brahms, Chopin, Prokofiev, Rachmaninoff and Tchaikovsky with the orchestras of Boston, Chicago, Cleveland, New York and Philadelphia, and with such conductors as Bernstein, Mehta, Ormandy and Szell.

In 1979 Mr. Graffman's performing career was interrupted by an injury to his right hand. Since then, his concertizing has been limited to the small repertoire of concertos composed early in the century for Paul Wittgenstein, who lost his right arm in World War I. In addition to the famous Ravel Concerto, these include major works by Prokofiev, Britten, Richard Strauss, Franz Schmidt and Erich Wolfgang Korngold. Mr. Graffman played the North American premiere of the latter concerto, written in 1924, with Zubin Mehta and the New York Philharmonic in 1985, and he recently recorded the Strauss *Parergon* for Deutsche Grammophon with the Vienna Philharmonic and André Previn. In addition to North America, Mr. Graffman annually tours several continents.

Mr. Graffman's performing and teaching careers converged in 1993, when he joined conductor André Previn and The Symphony Orchestra of The Curtis Institute of Music for the world premiere performances of Ned Rorem's Piano Concerto No. 4 for Left Hand. Dedicated to Mr. Graffman by the Pulitzer Prize-winning composer, who is also a Curtis alumnus and faculty member, the Concerto was performed at Philadelphia's Academy of Music and at Carnegie Hall in New York. A CD of this work is available on New World Records.

Mr. Graffman's enforced semi-retirement from the keyboard has provided him with remarkable opportunities to expand his horizons. He joined the Curtis piano faculty in 1980, became the Institute's artistic director in 1986, its director in 1989 and was named president in 1995. In addition to Curtis, he has wide-ranging interests: He is a scholar and collector of Oriental art, a serious photographer and a popular writer whose articles on non-musical subjects have appeared in such

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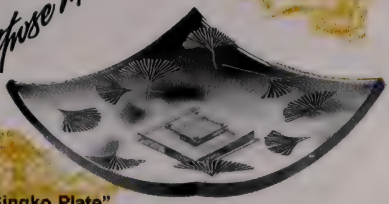

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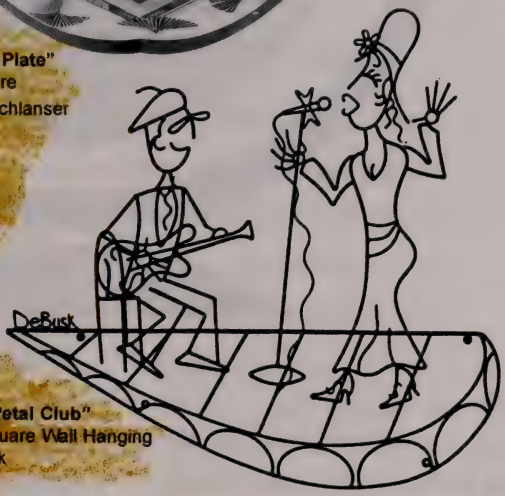

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The Rajah . . . Then and Now

Many people have heard John Philip Sousa's name in connection with Reading's history. Most quoted, is the fact that Sousa died, on March 6, 1932, while staying at the Abraham Lincoln Hotel at 5th and Washington Streets. But why was Sousa in Reading that evening?

John Philip Sousa was slated to be a guest conductor at the Ringgold Band 80th Anniversary Concert. Sousa arrived in Reading the day before and led a rehearsal with the Ringgold Band at the Rajah Theater. A banquet in his honor followed the rehearsal, however Sousa left early, not feeling well. He died during the night in his room at the Lincoln.

The Ringgold Band, the 2nd oldest performing band in U.S. history performed for many, many years in the Rajah Theater and can be seen today in over 30 concert performances around the county. The Ringgold Band plays Sousa's "Stars and Stripes Forever" at the conclusion of every concert to honor Sousa, America's March King.

For more than a century, the Rajah has been vital to Reading and Berks County performing arts groups like the Ringgold Band. Today, the Rajah is poised to undergo a major renovation and become a public facility under the direction of the Berks County Convention Center Authority (BCCCA). As the area's new Performing Arts Center, it will be equally vital to our future.

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This photo was taken after rehearsal at the Rajah. Sousa (at left) is with Eugene Weidner, the Ringgold director from 1924-1936.

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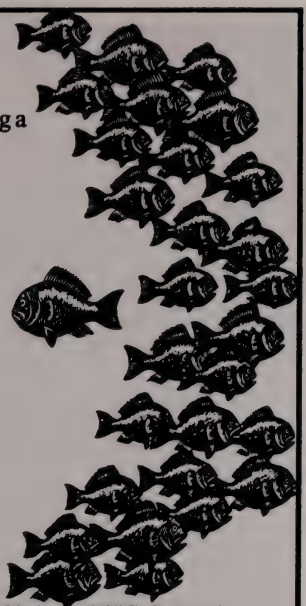

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diverse publications as *The New York Times* and *The Village Voice*. He is also the author of a highly praised memoir, *I Really Should Be Practicing,* published by Doubleday in 1981 and issued in paperback by Avon in 1982. A recipient of honorary doctorates from the University of Pennsylvania and the Juilliard School, among others, Mr. Graffman was also honored by the City of New York with its Handel Medallion, and in 1991 by the Commonwealth of Pennsylvania as recipient of the Governor's Arts Award, recognizing him for his many and varied accomplishments as well as for his "leadership of Curtis."

Gary Graffman was born in New York on October 14, 1928, of Russian parents, and first climbed to the piano bench at the age of three. His violinist father had given him a small fiddle, but the instrument proved too cumbersome and piano lessons were substituted "temporarily." Mr. Graffman began 10 years of study with the renowned Isabelle Vengerova when he entered Curtis, and subsequently worked intensively for several years with Vladimir Horowitz and, in the summers, at the Marlboro Music Festival with Rudolf Serkin.

OTTO-WERNER MUELLER
Head of Conducting Department
The Curtis Institute of Music

At the age of 19, Mr. Mueller was appointed director of the Chamber Music Department for Radio Stuttgart. He conducted opera and operetta for the Heidelberg Theatre, where he also founded and conducted the orchestra for the dependents of the U.S. military forces stationed there. He immigrated to Canada in 1951, where he worked extensively for the Canadian Broadcasting Corporation. He taught and conducted at the Montreal Conservatory and also served as guest professor at the Moscow State Conservatory, as well as guest conductor of the Moscow, Leningrad and Riga symphony orchestras. Mr. Mueller has conducted in every major city in Canada and has had guest appearances with the National Symphony, Altanta, Detroit, St. Louis and other U.S. orchestras. In 1967 he assumed the post of professor of music at the University of Wisconsin, and from 1973-87 he was conductor-in-residence at the Yale School of Music; in 1987 he joined the faculty of the Juilliard School as director of orchestral studies. Mr. Mueller joined The Curtis Institute of Music faculty in 1986.

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Traveling abroad as well as in the United States, the Orchestra participated five times as orchestra-in-residence at the Evian Music Festival (Rencontres Musicales dÉvian) in France, performing with such artists as Mstislav Rostropovich and Itzhak Perlman. In the summer of 1998, the Orchestra served as orchestra-in-residence at the Verbier Festival in Switzerland, where it performed with some of today's most acclaimed soloists, including Maxim Vengerov, Yefim Bronfman, Jean-Yves Thibaudet and Sarah Chang, as well as conductors Yuri Temirkanov and Kurt Masur. The Orchestra made a second appearance at Verbier in the summer of 1999, followed in November by a 13-city tour of Austria, Germany, Portugal, Spain and Switzerland with André Previn and violinist Anne-Sophie Mutter.

The training Curtis instrumentalists receive from their individual lessons and from their participation in the Symphony Orchestra enables them to play leading roles among the country's major orchestras. Of the top 25 American and Canadian orchestras, 225 members are Curtis trained, with 70 holding principal chairs. The Curtis presence is even more striking among the "Big Five" American symphony orchestras where Curtis-trained players occupy almost 25% of the principal desks. In the Philadelphia Orchestra alone, nearly half of the players are alumni of The Curtis Institute of Music.

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The group has raised some of that already from individual and corporate donations and various fund-raisers. State Representative Tom Caltagirone of Reading is working with the group to acquire city, county, and state grant money. The city-owned Tower has been cleaned out and with new stairs installed, but other structural and masonry repairs are still needed.

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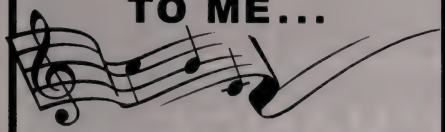

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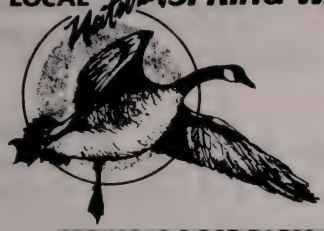

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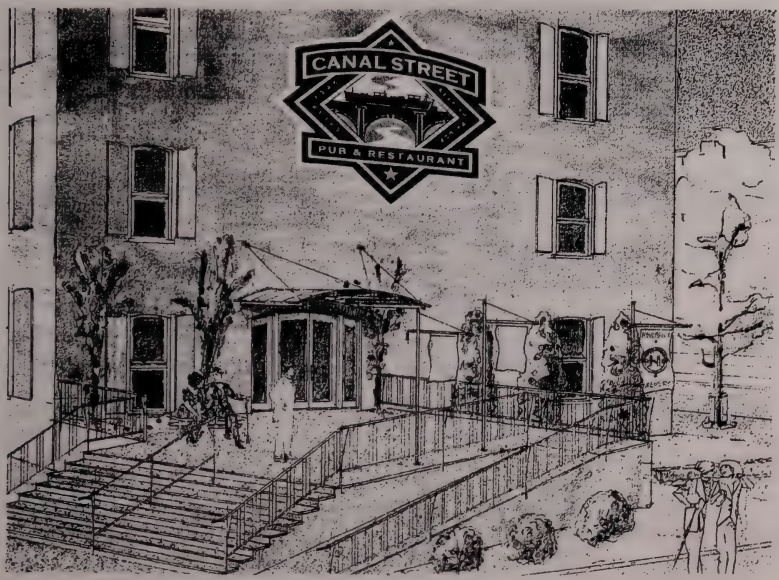

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READING MUSICAL FOUNDATION CALENDAR OF EVENTS

"ENCOURAGING THE LOVE OF MUSIC"

SEPTEMBER 2000

5 **READING CHORAL SOCIETY,** Auditions for new members, Christ Episcopal Church, Reading, Call Kaye Fox at 610-385-3233 or 610-286-2221 for an audition.

7 **FALL FESTIVAL OF THE ARTS,** Art Exhibit & Sale Reception, Pianist Lars Potteiger, Christ Episcopal Church Auditorium, 5th & Court St., Reading, 6-8 P.M. Call: 610-371-8820 for info.

7 **WOMEN & WOODWINDS,** Women of the Fall Festival Chamber Singers and FYVE, Christ Episcopal Church Nave, 8 P.M. Tickets: $10.

8 **FALL FESTIVAL OF THE ARTS,** Courtyard Art Sale, 11 A.M. - 2 P.M. and 5:30 - 7 P.M., (Auditorium); Children's Art Exhibit 5:30 - 7 P.M., Christ Church Kindergarten Room. Exhibits also open September 9 from 1:00 - 3:00 P.M.

8 **FALL FESTIVAL OF THE ARTS,** Broadway hit, **1776,** Reading High School Auditorium, 8 P.M. Also on September 9th. Tickets $12; Students $10.

9 **FALL FESTIVAL OF THE ARTS,** Children's Storytime with storyteller, Annie Harlin. 1 P.M. - Children ages 6 to 11. Christ Episcopal Church Kindergarten Room.

10 **FALL FESTIVAL OF THE ARTS,** The Covenant Holy Eucharist, Trinity Lutheran Church, Reading. 11:00 a.m.

10 **FALL FESTIVAL OF THE ARTS,** Art Exhibit and Sale, Christ Church, 12:00 - 3:00 P.M.

10 **FALL FESTIVAL OF THE ARTS,** Poetry Corner hosted by Sara Achenbach, Trinity Lutheran Church auditorium, 527 Washington St., Reading, 1:30 P.M.

10 **FALL FESTIVAL OF THE ARTS,** Bruce P. Bengtson, E. Power Biggs Organ Concert, Christ Episcopal Church Nave, 4 P.M.

16 **PERFORMING ARTISTS SERIES,** Rick Braun, Trumpeter, 8 P.M., Schaeffer Auditorium, Kutztown University. Call 610-683-4511 for more info.

23 **RINGGOLD BAND,** Oley Valley Community Fair, Oley, PA, 1:00 - 3:00 P.M.

23 **READING SYMPHONY ORCHESTRA,** Subscription 1, Rajah Theater, 8:00 P.M.

24 **READING SYMPHONY ORCHESTRA,** Subscription 1, Scottish Rite Cathedral, 3:00 P.M.

OCTOBER 2000

8 **READING POPS ORCHESTRA,** Dinner Concert, Inn at Reading, 7 P.M.

10 **PERFORMING ARTISTS SERIES,** Iceland Symphony Orchestra, Judith Ingolfsson, Violin Soloist, Kutztown University, Schaeffer Auditorium, 8 P.M.

14 **INSTITUTE OF THE ARTS,** Living Portraits of Women Artists - Robin Lane, Reading Museum Auditorium, 8:00 P.M. Reservations necessary.

14 **READING SYMPHONY ORCHESTRA,** Subscription 2, Rajah Theater, 8:00 P.M.

15 **READING SYMPHONY ORCHESTRA,** Subscription 2, Scottish Rite Cathedral, 3:00 P.M.

17 **READING SYMPHONY ORCHESTRA,** Youth Concerts, Rajah Theater, 9:30 A.M., 11:00 A.M. 1:15 P.M.

20 **STAR SERIES, ANOUSHKA SHANKAR,** Rajah Theater, 8:00 P.M.

22 **INSTITUTE OF THE ARTS,** IN CONCERT, Mary Jo Kenney and Susan Forry, Reading Public Museum Auditorium, 7:00 P.M.

22 **RINGGOLD BAND,** Annual Dinner Concert, Stokesay Castle, Reading, PA, 6:00 P.M.

26 **STAR SERIES, CURTIS INSTITUTE ORCHESTRA,** Rajah Theater, 7:30 P.M.

29 **READING SYMPHONY ORCHESTRA,** Family Concert, Rajah Theater, 3:00 P.M.

NOVEMBER 2000

2 **PERFORMING ARTISTS SERIES,** The Capitol Steps, Schaeffer Auditorium, Kutztown University, 8:00 P.M.

4 **FRIENDS OF CHAMBER MUSIC,** The Renaissance City of Winds Pittsburgh - Mozart Woodwind Music, Woman's Club of Reading, 140 N. 5th St., Reading, 8:30 P.M.

5 **BERKS CLASSICAL CHILDREN'S CHORUS, Fall Concert,** Choristers, Chorale, MasterSingers, Governor Mifflin High School, 4 P.M. $12 adult; $8 student/senior.

5 **CHILDREN'S SERIES,** Squonk Opera, Kutztown University, Schaeffer Auditorium, 2 P.M. and 4 P.M.

11 **INSTITUTE OF THE ARTS,** A Letter from Vincent - KLAAS HOFSTRA, Museum Auditorium, 8:00 P.M. Reservations necessary.

12 **READING CHORAL SOCIETY,** 3:00 P.M., Christ Church.

12 **BERKS CLASSICAL CHILDREN'S CHORUS,** (Choristers and Chorale), Jerusalem Lutheran Church, Schuylkill Haven, PA, 4:00 P.M.

15 **STAR SERIES, ENGLEBERT HUMPERDINCK,** Rajah Theater, 8:00 P.M.

18 **READING SYMPHONY ORCHESTRA,** Subscription 3, Rajah Theater, 8:00 P.M.

19 **READING SYMPHONY ORCHESTRA,** Subscription 3, Scottish Rite Cathedral, 3:00 P.M.

19 **BERKS CLASSICAL CHILDREN'S CHORUS,** (Chorale and MasterSingers), St. John Lutheran Church, Boyertown, 3:00 P.M.

26 **MUSEUM CONCERT,** Skip Moyer Quartet (Contemporary Jazz), Reading Public Museum, 3:00 P.M.

30 **BERKS SENIOR CITIZENS COUNCIL ORCHESTRA and CHORUS,** Special Guests: Jennifer Nolan Michalik, Susan Spafford, Former Miss Pennsylvania 2000 and Kathy Craine, WFMZ-TV 69, Scottish Rite Cathedral, 7:15 P.M., $12/person in advance, $15/person at door. Call 610-374-3195 for info.

DECEMBER 2000

3 **READING POPS ORCHESTRA,** Christmas Dinner Concert, Lantern Lodge, Myerstown, 7:30 P.M.

3 **BERKS CLASSICAL CHILDREN'S CHORUS, Christmas at St. Joseph's.** St. Joseph's R.C. Church, 1018 N. 8th St., Reading, 4:00 P.M. All seats $13.

4 **PERFORMING ARTISTS SERIES,** River City Brass Band, Schaeffer Auditorium, Kutztown University, 8:00 P.M.

9 **READING SYMPHONY YOUTH ORCHESTRA'S Holiday Concert with BERKS CLASSICAL CHILDREN'S CHORUS MasterSingers,** Reading High School, 7:30 P.M.

10 **READING CHORAL SOCIETY,** Christmas Program with Reading Pops and Berks Classical Children's Chorus, Scottish Rite Cathedral, 3:00 P.M.

10 **INSTITUTE OF THE ARTS,** IN CONCERT - Scholarship Ensembles Program, 7:00 P.M.

15 **FRIENDS OF CHAMBER MUSIC CONCERT,** The DePasquale String Quartet and Friends, 8:30 P.M., Woman's Club of Reading, 140 N. 5th St., Reading.

15 **READING SYMPHONY ORCHESTRA,** "Nutcracker Ballet," Rajah Theater, 7:30 P.M.

16 **READING SYMPHONY ORCHESTRA,** "Nutcracker Ballet," Rajah Theater, 2:00 P.M.

16 **READING SYMPHONY ORCHESTRA,** "Nutcracker Ballet," Rajah Theater, 7:30 P.M.

31 **READING SYMPHONY ORCHESTRA,** New Year's Eve Concert, Rajah Theater, 7:30 P.M.

JANUARY 2001

7 **MUSEUM CONCERT,** RMF Scholarship Winners, Reading Public Museum, 2:00 P.M.

20 **READING SYMPHONY ORCHESTRA,** Subscription 4, Rajah Theater, 8:00 P.M.

21 **READING SYMPHONY ORCHESTRA,** Subscription 4, Scottish Rite Cathedral, 3:00 P.M.

27 **CHILDREN'S SERIES,** Rumpelstiltskin, Kutztown University, Schaeffer Auditoroim, 2:00 and 4:00 P.M.

FEBRUARY 2001

3 **FRIENDS OF CHAMBER MUSIC,** The Mannes Piano Trio, The Woman's Club of Reading, 140 N. 5th St., Reading, 8:30 P.M.

4 **INSTITUTE OF THE ARTS,** IN CONCERT - Susan Forry, Piano - Zion UCC, 824 Washington St., Reading, 3:00 P.M.

10 **READING SYMPHONY ORCHESTRA,** Subscription 5, Rajah Theater, 8:00 P.M. Also featuring Reading Symphony Youth Orchestra.

11 **READING SYMPHONY ORCHESTRA,** Subscription 5, Scottish Rite Cathedral, 3:00 P.M. Also featuring Reading Symphony Youth Orchestra.

12 **PERFORMING ARTISTS SERIES,** Garth Fagan Dance, Schaeffer Auditorium, Kutztown University, 8:00 P.M.

18 **READING POPS ORCHESTRA,** Dinner Concert, Inn at Reading, 7:00 P.M.

18 **BERKS CLASSICAL CHILDREN'S CHORUS,** MasterSingers, St. John's Hains, Wernersville, 3:00 P.M.

24 **FRIENDS OF CHAMBER MUSIC,** The Mendelssohn String Quartet, The Woman's Club of Reading, 140 N. 5th St., Reading, 8:30 P.M.

25 **MUSEUM CONCERT,** Sweet Adelines (a capella female singers), Reading Public Museum, 3:00 P.M.

MARCH 2000

4 **READING PHILHARMONIC ORCHESTRA,** NE Middle School, 3:00 P.M.

4 **CHILDREN'S SERIES,** Circo Comedia, Kutztown University, Schaeffer Auditorium, 2:00 and 4:00 P.M.

10 **READING SYMPHONY ORCHESTRA,** Subscription 6, Rajah Theater, 8:00 P.M.

11 **READING SYMPHONY ORCHESTRA,** Subscription 6, Scottish Rite Cathedral, 3:00 P.M.

11 **STAR SERIES, EILEEN IVERS,** Albright College Chapel, 8:00 P.M.

11 **BERKS CLASSICAL CHILDREN'S CHORUS,** Chorale and MasterSingers, St. Paul's Lutheran Church, Orwigsburg, 4:00 P.M.

13 **PERFORMING ARTISTS SERIES,** Beau Soileil 2001: A Cajun Space Odyssey, Schaeffer Auditorium, Kutztown University, 8:00 P.M.

18 **READING PHILHARMONIC ORCHESTRA,** Snow Date, NE Middle School, 3:00 P.M.

18 **MUSEUM CONCERT,** JazzFest Concert - Hayes Greenfield, Reading Public Museum, 3:00 P.M.

APRIL 2001

18 **PERFORMING ARTISTS SERIES,** Momix, Schaeffer Auditorium, Kutztown University, 8:00 P.M.

21 **READING SYMPHONY ORCHESTRA,** Special Event, Rajah Theater, 8:00 P.M.

21 **READING CHORAL SOCIETY,** Albright College, 8:00 P.M.

22 **INSTITUTE OF THE ARTS,** IN CONCERT, Scholarship Ensembles Program, 7:00 P.M.

29 **STAR SERIES, ALVIN AILEY II,** Rajah Theater, 8:00 P.M.

MAY 2001

6 **BERKS CLASSICAL CHILDREN'S CHORUS,** Spring Concert, Governor Mifflin High School, 7:00 P.M.

11 **STAR SERIES, QUARTETTO GELATO,** Albright College Chapel, 8:00 P.M.

12 **FRIENDS OF CHAMBER MUSIC,** The Brentano String Quartet, The Woman's Club of Reading, 140 N. 5th St., Reading, 8:30 P.M.

13 **READING SYMPHONY YOUTH ORCHESTRAS SPRING CONCERT,** Reading High School, 7:30 P.M.

13 **FRIENDS OF CHAMBER MUSIC,** The Brentano String Quartet. 3:00 P.M. (Location to be announced.)

13 **MUSEUM CONCERT,** Simple Gifts (Folk duo with period instruments), Reading Public Museum, 3:00 P.M.

15 **INSTITUTE OF THE ARTS,** Reading Symphony Orchestra League Scholarship Awards and Performance, 7:30 P.M.

18 **BERKS CLASSICAL CHILDREN'S CHORUS,** Auditions, Grace Lutheran Church, 30 Liberty St., Shillington, or another location TBA. Also May 19 and 20.

19 **READING SYMPHONY ORCHESTRA,** Snow Date, Rajah Theater, 8:00 P.M.

20 **READING SYMPHONY ORCHESTRA,** Snow Date, Scottish Rite Cathedral, 3:00 P.M.

20 **INSTITUTE OF THE ARTS,** IN CONCERT, Honors Recital, 7:00 P.M.

JUNE 2001

3 **MUSEUM CONCERT,** Reading Philharmonic Orchestra, Reading Public Museum, (outdoors), 3:00 P.M.

17 **MUSEUM CONCERT,** Reading Pops Orchestra, Reading Public Museum (outdoors), 3:00 P.M.

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Star Series

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ENGELBERT HUMPERDINCK

Wednesday, November 15, 2000
Rajah Theatre - 8 p.m.

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Star Series

2000-2001 SEASON

ANOUSHKA SHANKAR

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THE SYMPHONY ORCHESTRA OF THE CURTIS INSTITUTE OF MUSIC

Thursday, October 26, 2000
Rajah Theatre, **7:30 p.m.**
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ENGELBERT HUMPERDINCK

Wednesday, November 15, 2000
Rajah Theatre, 8 p.m.
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EILEEN IVERS

Sunday, March 11, 2001
Albright College Chapel, 8 p.m.
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ALVIN AILEY II

Sunday, April 29, 2001
Rajah Theatre, 8 p.m.
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Friday, May 11, 2001
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The Curtis Institute of Music

RECITAL SERIES
2000/2001 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Fifth Student Recital

Friday, October 27, 2000
Curtis Hall, 8 p.m.

❧

Sonata No. 8 in G major, Op. 30, No. 3 — Ludwig van Beethoven (1770-1827)

Allegro assai
Tempo di Minuetto, ma molto moderato e grazioso
Allegro vivace

Duoming Ba, *violin*
I-chun Chen, *piano*

Sonata in B minor — Franz Liszt (1811-1886)

Anastasia Solomatina, *piano*

Intermission

Sonata for Trumpet and Piano — Paul Hindemith (1895-1963)

Mit Kraft
Mäßig bewegt
Trauermusik: Alle Menschen müßen sterben

Derek Lance, *trumpet*
Hugh Sung, *piano*

Concerto for Cello and Orchestra, Op. 22 — Samuel Barber (1910-1981)

Allegro moderato
Andante sostenuto
Molto allegro e appassionato

Kaori Yamagami, *cello*
Christina Anum-Dorhuso, *piano*

❧

Christina Anum-Dorhuso, student of Eleanor Sokoloff

Duoming Ba, student of Joseph Silverstein

I-chun Chen, student of Eleanor Sokoloff

Derek Lance, student of Frank Kaderabek

Anastasia Solomatina, student of Peter Serkin

Kaori Yamagami, student of Orlando Cole

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

❧

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NEXT RECITAL...

Mon., October 30
Curtis Hall, 8:00 p.m.

Bach	*Suite No. 2 in D minor, BWV 1008* Soo Ryoung Bae, cello
Bernstein	*Elegy for Mippy II* Anthony Wise, trombone
Dillmann	*Sonata in E minor* Joseph H. Conyers, double bass Jungeun Kim, piano
Hindemith	*Sonata for Tuba* John Whitener, tuba Hugh Sung, piano
Martin	*Ballade* Anthony Wise, trombone Hugh Sung, piano
Schumann	*Adagio and Allegro, Op. 70* Soo Ryoung Bae, cello Jungeun Kim, piano
Weber	*Romance* Anthony Wise, trombone Hugh Sung, piano

Programs are subject to change. Call the Recital Hotline for the most up-to-date information.

STUDENT RECITAL HOTLINE CALL 215-893-5261

Fast, easy & accurate. Call the Curtis Hotline at 215-893-5261 to obtain the most up-to-date program information for our free student recitals, which occur most Mondays, Wednesdays and Fridays throughout the school year. You can call anytime; the message is available 24 hours a day and gives program information for an entire week, which allows concertgoers to plan ahead.

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1) Dial the Hotline at 215-893-5261 for the recorded message.
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   - 1 for Monday
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In addition to the Hotline, biweekly schedules of the student recital programs will be available in the Common Room at The Institute on the 2nd and 4th Friday of each month.

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The Curtis Institute of Music

RECITAL SERIES
2000/2001 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Sixth Student Recital

Monday, October 30, 2000
Curtis Hall, 8 p.m.

❧

Suite No. 2 in D minor, BWV 1008 — Johann Sebastian Bach (1685-1750)

Prélude
Allemande
Courante
Sarabande
Menuet
Gigue

Soo Ryoung Bae, *cello*

Adagio and Allegro, Op. 70 — Robert Schumann (1810-1856)

Soo Ryoung Bae, *cello*
Jungeun Kim, *piano*

Sonata for Tuba — Paul Hindemith (1895-1963)

Allegro pesante
Allegro assai
Variationen: Moderato, commodo

John Whitener, *tuba*
Hugh Sung, *piano*

Intermission

Sonata in E minor for Double Bass and Piano — Klaus Dillmann (b. 1924)

Allegro moderato
Adagio cantabile
Allegretto

Joseph H. Conyers, *double bass*
Jungeun Kim, *piano*

Elegy for Mippy II — Leonard Bernstein (1918-1990)

Anthony Wise, *trombone*

Romance for Trombone and Piano — Carl Maria von Weber (1786-1826)

Ballade pour trombone et piano — Frank Martin (1890-1974)

Anthony Wise, *trombone*
Hugh Sung, *piano*

❧

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❧

Soo Ryoung Bae, student of Orlando Cole

Joseph H. Conyers, student of Harold Hall Robinson

John Whitener, student of Paul Krzywicki

Anthony Wise, student of Nitzan Haroz

Jungeun Kim, Staff Pianist

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

❧

The Curtis Institute of Music

RECITAL SERIES
2000/2001 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Seventh Student Recital

Wednesday, November 1, 2000
Curtis Hall, 8 p.m.

❧

Graduation Recital
Kate Hazzard, harp

Sonata in C minor, L. 352,
arranged by Judy Loman — Domenico Scarlatti (1685-1757)

Sonata in G major, L. 387,
arranged by Judy Loman — Scarlatti

Suite for Harp, Op. 83 — Benjamin Britten (1913-1976)

- Overture
- Toccata
- Nocturne
- Fugue
- Hymn: *St. Denio*

Concerto in C major, K. 299, for Flute, Harp and Orchestra
Wolfgang Amadeus Mozart (1756-1791)

Allegro
Andantino
Rondeau: Allegro

Benjamin Shwartz, *flute*
Kate Hazzard, *harp*
Anna Polonsky, *piano*

INTERMISSION

Sonata for Harp
Paul Hindemith (1895-1963)

Mässig schnell
Lebhaft
Lied: Sehr langsam

Preludes, from *Birds in Winter*: Six Preludes for Harp
Michael Mauldin (b. 1947)

No. 1: Presto
No. 2: Allegretto
No. 3: With precision
No. 6: Con moto

Prélude pour harpe
André Jolivet (1905-1974)

Selections from Tanzmusik: Five Pieces for Solo Harp — Glenn Buhr (b. 1954)

Tanzmusik

Cantilène élégiaque

Rhapsodie — Marcel Grandjany (1891-1975)

❧

The Mozart was prepared by Julius Baker.

Kate Hazzard, student of Judy Loman

Benjamin Shwartz, student of Julius Baker & Jeffrey Khaner

Anna Polonsky, Staff Pianist

❧

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The Curtis Institute of Music

RECITAL SERIES
2000/2001 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Eighth Student Recital

Friday, November 3, 2000
Curtis Hall, 8 p.m.

❧

Concerto for Trumpet — Henri Tomasi (1901-1971)

Vif
Nocturne
Final

Derek Lance, *trumpet*
Hugh Sung, *piano*

Legend — Georges Enesco (1881-1955)

Mary Bowden, *trumpet*
Hugh Sung, *piano*

Sonata for Flute and Piano, Op. 23 — Lowell Liebermann (b. 1961)

Lento
Presto energico

Andrea Kaplan, *flute*
Hugh Sung, *piano*

Intermission

Sonata for Viola and Piano — George Rochberg (b. 1918)

Allegro moderato
Adagio lamentoso
Fantasia: Epilogue

Marvin Moon, *viola*
Hugh Sung, *piano*

***Kreisleriana*, Op. 16** — Robert Schumann (1810-1856)

Äusserst bewegt
Sehr innig und nicht zu rasch
Sehr aufgeregt
Sehr langsam
Sehr lebhaft
Sehr langsam
Sehr rasch
Schnell und spielend

Di Wu, *piano*

❧

Mary Bowden, student of David Bilger

Andrea Kaplan, student of Julius Baker & Jeffrey Khaner

Derek Lance, student of Frank Kaderabek

Marvin Moon, student of Joseph de Pasquale

Di Wu, student of Gary Graffman

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

❧

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NEXT RECITAL...

Mon., November 6
Curtis Hall, 8:00 p.m.

Bach — *Brandenburg Concerto No. 3 in G major, BWV 1048*
The Curtis Chamber Ensemble

Brahms — *Concerto in D major, Op. 77*
Bracha Malkin, violin
Hugh Sung, piano

Chausson — *Poème, Op. 25*
Anita Mishoukova, violin
Hugh Sung, piano

Tchaikovsky — *Concerto in D major, Op. 35*
Hyun-Ju Lee, violin
Hugh Sung, piano

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THE CURTIS INSTITUTE OF MUSIC

A Tribute to Felix Galimir

Sunday, November 5, 2000
Curtis Hall
8 p.m.

The Curtis Institute of Music

Gary Graffman, *President/Director*

A Tribute to Felix Galimir

Sunday, November 5, 2000
Curtis Hall
8 p.m.

Introduction — Gary Graffman

Romantic Pieces, Op. 75a — Antonín Dvořák (1841-1904)
Cavatina
Élégie
Romance

Arnold Steinhardt, *violin*
Pamela Frank, *violin*
Michael Tree, *viola*

Quintet in G minor, K. 516 — Wolfgang Amadeus Mozart (1756-1791)
III. Adagio ma non troppo

Arnold Steinhardt, *violin*
Soovin Kim, *violin*
Michael Tree, *viola*
Steven Tenenbom, *viola*
Margo Tatgenhorst, *cello*

***Verklärte Nacht*, Op. 4** — Arnold Schoenberg (1874-1951)

Catherine Cho, *violin*
Soovin Kim, *violin*
Burchard Tang, *viola*
Choong-Jin Chang, *viola*
Marcy Rosen, *cello*
Margo Tatgenhorst, *cello*

INTERMISSION

Quintet in C major, D. 956 — Franz Schubert (1797-1828)
II. Adagio

Pamela Frank, *violin*
Ida Kavafian, *violin*
Steven Tenenbom, *viola*
David Soyer, *cello*
Peter Wiley, *cello*

Quintet in E-flat major, Op. 97 — Dvořák
I. Allegro non tanto
II. Allegro vivo

Hirono Oka, *violin*
Yayoi Numazawa, *violin*
Choong-Jin Chang, *viola*
Burchard Tang, *viola*
John Koen, *cello*

***Emperor* Waltz** — Johann Strauss, Jr. (1825-1899)

All of today's performers and current students

Closing Remarks — Richard Hurtig, *guest speaker*

Please join us for a Viennese Coffee and Pastry Klatsch in the Bok Room immediately following the concert.

Photographic and recording equipment may not be used in Curtis Hall.

Felix Galimir

1910 — 1999

All of us at Curtis mourn the loss of our beloved Felix Galimir — eminent violinist, chamber musician and teacher, wonderful artist and delightful human being — who died in November 1999 at the age of 89.

One of the world's most distinguished chamber musicians, Mr. Galimir was a guiding spirit at the Marlboro Festival in Vermont for nearly 50 years. In addition to his intensive weekly sessions at Curtis, where he headed our chamber music department since 1972, he also taught and coached at the Juilliard School and the Mannes College of Music.

Mr. Galimir provided us with what was probably the last direct link to the vital musical world of pre-war Vienna. Born there in 1910, he began violin studies at an early age and formed the Galimir String Quartet with his sisters when he was only 19. Through the quartet, which continued in a variety of incarnations until 1993, Mr. Galimir became involved with the circle of composers that included Schoenberg, Berg, Krenek and Webern.

Revered by generations of instrumentalists for his intimate knowledge of every facet of the repertoire, Mr. Galimir was, in addition to his ensemble and solo performing, highly experienced as an orchestral player, serving as a member of the Vienna Philharmonic and NBC Symphony Orchestra, as well as concertmaster of the Symphony of the Air. But after joining the faculty of the City College of New York in 1954, Mr. Galimir devoted himself ever more to teaching, which he did with a remarkable combination of strictness and enthusiasm. He demanded only the best, but did so with a judicious blend of positive criticism, warm encouragement and a good deal of humor.

Felix Galimir's life and work exemplified his love of and tireless joy in music-making. Countless musical artists of all disciplines and many generations will always remember him and his teaching with the greatest gratitude, respect and love. He is greatly missed.

Gary Graffman
President/Director

The performers today are:

Choong-Jin Chang (Violin '92, Viola '94)
Catherine Cho, violin, guest
Pamela Frank (Violin '89), Faculty
Ida Kavafian, Faculty
Soovin Kim (Violin '99)
John Koen (Violoncello '90)
Yayoi Numazawa (Violin '89)
Hirono Oka (Violin '82)
Marcy Rosen (Violoncello '77)
David Soyer, Faculty
Arnold Steinhardt (Violin '59), Faculty
Burchard Tang (Viola '99)
Margo Tatgenhorst (Violoncello '99)
Steven Tenenbom (Viola '79), Faculty
Michael Tree (Violin '56), Faculty
Peter Wiley (Violoncello '74), Faculty

The Curtis Institute of Music

RECITAL SERIES
2000/2001 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Ninth Student Recital

Monday, November 6, 2000
Curtis Hall, 8 p.m.

❧

Brandenburg Concerto No. 3 in G major, BWV 1048 — Johann Sebastian Bach (1685-1750)

[Allegro]
Adagio
Allegro

Katie Hyun, *violin*
Susie Park, *violin*
Zachary DePue, *violin*
Mara Gearman, *viola*
Jennifer Stumm, *viola*
Anton Jivaev, *viola*
Soo Ryoung Bae, *cello*
Priscilla Lee, *cello*
Yi-Chun Chen, *cello*
Joseph H. Conyers, *double bass*
Julia Lockhart, *harpsichord*

Concerto in D major, Op. 35 — Piotr Ilyich Tchaikovsky (1840-1893)

Allegro moderato
Canzonetta: Andante
Finale: Allegro vivacissimo

Hyun-Ju Lee, *violin*
Hugh Sung, *piano*

INTERMISSION

***Poème*, Op. 25** — Ernest Chausson (1855-1899)

Anita Mishoukova, *violin*
Hugh Sung, *piano*

Concerto in D major, Op. 77 — Johannes Brahms (1833-1897)

Allegro non troppo
Adagio
Allegro giocoso, ma non troppo vivace

Bracha Malkin, *violin*
Hugh Sung, *piano*

❧

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The Bach was prepared by Lionel Party.

Soo Ryoung Bae, student of Orlando Cole

Yi-Chun Chen, student of David Soyer

Joseph H. Conyers, student of Harold Hall Robinson

Zachary DePue, student of Ida Kavafian & Jaime Laredo

Mara Gearman, student of Karen Tuttle

Katie Hyun, student of Aaron Rosand

Anton Jivaev, student of Joseph de Pasquale

Hyun-Ju Lee, student of Victor Danchenko & Arnold Steinhardt

Priscilla Lee, student of David Soyer

Julia Lockhart, student of Bernard Garfield

Bracha Malkin, student of Aaron Rosand

Anita Mishoukova, student of Victor Danchenko

Susie Park, student of Ida Kavafian & Jaime Laredo

Jennifer Stumm, student of Karen Tuttle

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

The Curtis Institute of Music

RECITAL SERIES
2000/2001 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Tenth Student Recital

Wednesday, November 8, 2000
Curtis Hall, 8 p.m.

❧

"Sein wir wieder gut!" Richard Strauss
from *Ariadne auf Naxos*, Op. 60 (1864-1949)

Lauren Curnow, *mezzo-soprano*
David Moody, *piano*

"Es gibt ein Reich" Strauss
from *Ariadne auf Naxos*, Op. 60

Carolyn Betty, *soprano*
David Moody, *piano*

"Freundliche Vision," Op. 48, No. 1 Strauss
"Die Nacht," Op. 10, No. 3
"Allerseelen," Op. 10, No. 8

D. Renard Young, *baritone*
Mikael Eliasen, *piano*

"Hab' mir's gelobt" Strauss
from *Der Rosenkavalier*

Karen Slack, *soprano*
Tammy Tyburczy, *soprano*
Jeffrey Kim, *countertenor*
David Moody, *piano*

"Breit' über mein Haupt dein schwarzes Haar," Op. 19, No. 2 Strauss
"Du meines Herzens Krönelein," Op. 76, No. 1
"Zueignung," Op. 10, No. 1

Howard Reddy, *baritone*
Mikael Eliasen, *piano*

"Die Zeitlose," Op. 10, No. 7 Strauss
"Wiegenlied," Op. 41, No. 1
"Morgen," Op. 27, No. 4

Tiffany Abban, *soprano*
Mikael Eliasen, *piano*

Vier letzte Lieder Strauss
Frühling
September
Beim Schlafengehen
Im Abendrot

Karen Slack, *soprano*
Mikael Eliasen, *piano*

❧

All of tonight's singers are students in the Vocal Studies Department under the direction of Mikael Eliasen.

Mikael Eliasen, Head of the Vocal Studies Department
David Moody, Opera & Voice Coach

❧

Tonight's recital will be performed without intermission.

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NEXT RECITAL...

Fri., November 10
Curtis Hall, 8:00 p.m.

Bach *Suite No. 5 in C minor for Violoncello, BWV 1011*
Rachel Ku, viola

Hindemith *Der Schwanendreher*
Jennifer Stumm, viola
Hugh Sung, piano

Schumann *Sonata No. 2 in G minor, Op. 22*
Jie Chen, piano

Tartini *Concerto in D major*
Derek Lance, trumpet
Hugh Sung, piano

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The Curtis Institute of Music

RECITAL SERIES
2000/2001 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Eleventh Student Recital

Friday, November 10, 2000
Curtis Hall, 8 p.m.

❧

Concerto in D major — Giuseppe Tartini (1692-1770)

Allegro moderato
Andante
Allegro grazioso

Derek Lance, *trumpet*
Hugh Sung, *piano*

Sonata No. 2 in G minor, Op. 22 — Robert Schumann (1810-1856)

So rasch wie möglich
Andantino
Scherzo: Sehr rasch und markiert
Rondo: Presto

Jie Chen, *piano*

Intermission

Suite No. 5 in C minor
for Violoncello Solo, BWV 1011

Johann Sebastian Bach
(1685-1750)

Prélude
Allemande
Courante
Sarabande
Gavotte
Gigue

Rachel Ku, *viola*

***Der Schwanendreher:* Konzert nach alten Volksliedern**

Paul Hindemith
(1895-1963)

Zwischen Berg und tiefem Tal
Nun laube, Lindlein, laube —
Fugato: Der Gutzgauch aug dem Zaune saß
Variationen: Seid ihr nicht der Schwanendreher

Jennifer Stumm, *viola*
Hugh Sung, *piano*
Kate Hazzard, *harp*

❧

Jie Chen, student of Seymour Lipkin

Kate Hazzard, student of Judy Loman

Rachel Ku, student of Joseph de Pasquale

Derek Lance, student of Frank Kaderabek

Jennifer Stumm, student of Karen Tuttle

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

❧

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NEXT RECITAL...

Mon., November 13
Curtis Hall, 8:00 p.m.

Bozza — *Caprice, Op. 47*
Skye Chung-Ming Chang, trumpet
Wen-Yin Chan, piano

Ewazen — *Trio for Trumpet, Violin and Piano*
Skye Chung-Ming Chang, trumpet
Margaret Kwon, violin
Han-Chien Lee, piano

Honegger — *Intrada*
Skye Chung-Ming Chang, trumpet
Wen-Yin Chan, piano

For the remainder of the program, the Curtis Percussion Department will present works by Abe, Green, Kraft, Morales, Sammut, Schmitt and Séjourné.

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The Curtis Institute of Music

RECITAL SERIES
2000/2001 SEASON

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

The Jimmy Brent Concert

Sunday, November 12, 2000
Curtis Hall, 2 p.m.

❧

Country Sounds
The Rumba Boogie Band's Revenge

James R. Brent
(1953-1979)

Norman Manno, *clarinet*
Dr. Frank DiBussolo, *guitar*

Passacaglia in G minor, after Handel

Johan Halvorsen
(1864-1935)

Nicolas Kendall, *violin*
Daniel Lee, *cello*

Selections from Waltzes for Piano, Op. 39

Johannes Brahms
(1833-1897)

Anna Polonsky, *piano*

Trio in D minor — Felix Mendelssohn (1809-1847)

I. Molto allegro agitato
IV. Finale: Allegro assai appassionato

Nicolas Kendall, *violin*
Daniel Lee, *cello*
Anna Polonsky, *piano*

❧

Nicolas Kendall, student of Victor Danchenko

Daniel Lee, student of Orlando Cole & Peter Wiley

Dr. Frank DiBussolo, guitar, guest

Norman Manno, clarinet, guest

Anna Polonsky, Staff Pianist

❧

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The Curtis Institute of Music

RECITAL SERIES
2000/2001 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Twelfth Student Recital

Monday, November 13, 2000
Curtis Hall, 8 p.m.

❧

Experiment with Latin Percussion — Rolando Morales

Pius Cheung, *percussion*
James Deitz, *percussion*
Luke Giannini, *percussion*
Rolando Morales, *percussion*
Raúl Vergara, *percussion*

Intrada — Arthur Honegger (1892-1955)

Caprice, Op. 47 — Eugène Bozza (1905-1991)

Skye Chung-Ming Chang, *trumpet*
Wen-Yin Chan, *piano*

Trio for Trumpet Violin and Piano — Eric Ewazen (b. 1954)

Andante
Allegro molto
Adagio
Allegro molto

Skye Chung-Ming Chang, *trumpet*
Margaret Kwon, *violin*
Han-Chien Lee, *piano*

Intermission

Rotation No. 4 — Eric Sammut

Nancy — Emmanuel Séjourné (b.1961)

James Deitz, *marimba*

Ghanaia — Matthias Schmitt (b. 1958)

James Deitz, *marimba*
Pius Cheung, *percussion*
Luke Giannini, *percussion*
Rolando Morales, *percussion*
Raúl Vergara, *percussion*

Suite for Percussion — William Kraft (b. 1923)

Fanfare
Andante
Ostinatos
Toccata
Cadenza

Pius Cheung, *percussion*
James Deitz, *percussion*
Luke Giannini, *percussion*
Raúl Vergara, *percussion*

Ancient Vase — Keiko Abe (b. 1937)

Wind in the Bamboo Grove — Abe

Pius Cheung, *marimba*

Valse Brilliante — George Hamilton Green (1893-1970)

Luke Giannini, *xylophone*
Pius Cheung, *marimba*
James Deitz, *marimba*
Raúl Vergara, *marimba*

❧

The Ewazen was prepared by David Bilger.
The Kraft was prepared by Michael Bookspan & Don Liuzzi.
The Morales was prepared by Rolando Morales.
The Schmitt was prepared by Don Liuzzi.

Wen-Yin Chan, student of Peter Serkin
Skye Chung-Ming Chang, student of David Bilger
Pius Cheung, student of Don Liuzzi
James Deitz, student of Don Liuzzi
Luke Giannini, student of Don Liuzzi
Margaret Kwon, student of Aaron Rosand
Han-Chien Lee, student of Eleanor Sokoloff
Raúl Vergara, student of Don Liuzzi

Rolando Morales, percussion, guest

❧

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The Curtis Institute of Music

RECITAL SERIES
2000/2001 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Thirteenth Student Recital

Wednesday, November 15, 2000
Curtis Hall, 8 p.m.

❧

Concerto No. 1 in B-flat major, K. 207 — Wolfgang Amadeus Mozart (1756-1791)

Allegro moderato
Adagio
Presto

Katie Hyun, *violin*
Hugh Sung, *piano*

Sonata for Flute and Piano — Bohuslav Martinů (1890-1959)

Allegro moderato
Adagio
Allegro poco moderato

Ballade pour flûte et piano — Frank Martin (1890-1974)

Nakyung Choi, *flute*
Hugh Sung, *piano*

Intermission

Concerto for Trumpet — Vincenzo Bellini (1801-1835)

Andante
Allegro

Derek Lance, *trumpet*
Hugh Sung, *piano*

***Paganiniana*: Variations for Solo Violin** — Nathan Milstein (1904-1992)

Alicia Hui, *violin*

Sonata in D minor, Op. 40 — Dmitri Shostakovich (1906-1975)

Allegro non troppo
Allegro
Largo
Allegro

Yumi Kendall, *cello*
Li Jian, *piano*

❧

Nakyung Choi, student of Julius Baker & Jeffrey Khaner

Alicia Hui, student of Victor Danchenko

Katie Hyun, student of Aaron Rosand

Yumi Kendall, student of David Soyer

Derek Lance, student of Frank Kaderabek

Li Jian, Resident Pianist

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

❧

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NEXT RECITAL...

Fri., November 17
Curtis Hall, 8:00 p.m.

Rorem *Evidence of Things Not Seen*
Amanda Gosier, soprano
Lauren Curnow, mezzo-soprano
Glenn Alamilla, tenor
Quirijn de Lang, baritone
Mikael Eliasen, piano

Programs are subject to change. Call the Recital Hotline for the most up-to-date information.

STUDENT RECITAL HOTLINE CALL 215-893-5261

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The Curtis Institute of Music

RECITAL SERIES
2000/2001 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Fourteenth Student Recital

Friday, November 17, 2000
Curtis Hall, 8 p.m.

❧

Evidence of Things Not Seen — Ned Rorem (b. 1923)

Part One: Beginnings

1. From Whence Cometh Song? (Theodore Roethke)
2. The Open Road (Walt Whitman)
3. O Where Are You Going? (W. H. Auden)
4. The Rainbow (William Wordsworth)
5. How Do I Love Thee? (Elizabeth Barrett Browning)
6. Life in a Love (Robert Browning)
7. Their Lonely Betters (W. H. Auden)
8. His Beauty Sparkles (Paul Goodman)
9. Boy With a Baseball Glove (Paul Goodman)
10. A Glimpse (Walt Whitman)
11. I Am He (Walt Whitman)
12. Love Cannot Fill (Edna St. Vincent Millay)
13. The More Loving One (W. H. Auden)
14. Hymn for Morning (Thomas Ken)

Part Two: Middles

15. I Saw a Mass (John Woolman)
16. The Comfort of Friends (William Penn)
17. A Dead Statesman (Rudyard Kipling)
18. The Candid Man (Stephen Crane)
19. Comment on War (Langston Hughes)
20. A Learned Man (Stephen Crane)

21. Dear, Though the Night (W. H. Auden)
22. Requiescat (Oscar Wilde)
23. Is My Team Ploughing? (Alfred Edward Housman)
24. As I Walked Out One Evening (W. H. Auden)
25. The Sick Wife (Jane Kenyon)
26. Now Is the Dreadful Midnight (Paul Goodman)
27. Hymn for Evening (Thomas Ken)

Part Three: Ends

28. He Thinks Upon His Death (Julien Green)
29. On an Echoing Road (Colette)
30. A Terrible Disaster (Paul Goodman)
31. Come In (Robert Frost)
32. The Old Men Admiring Themselves in the Water (W. B. Yeats)
33. End of the Day (Charles Baudelaire)
34. Faith (Mark Doty)
35. Even Now (Paul Monette)
36. Evidence of Things Not Seen (William Penn)

Amanda Gosier, *soprano*
Lauren Curnow, *mezzo-soprano*
Glenn Alamilla, *tenor*
Quirijn de Lang, *baritone*
Mikael Eliasen, *piano*

All of tonight's singers are students of the Vocal Studies Department under the direction of Mikael Eliasen.

Mikael Eliasen, Head of the Vocal Studies Department
Ned Rorem, Faculty

Tonight's recital will be performed without intermission.

Photographic and recording equipment may not be used in Curtis Hall.

NEXT RECITAL...

Mon., November 20
Curtis Hall, 8:00 p.m.

Brahms	*Sonata No. 2 in F major, Op. 99* Soo Ryoung Bae, cello Li Jian, piano
A. Fissinger	*Suite for Marimba* Raúl Vergara, marimba
John B Hedges	*Night Scenes* Helena Baillie, violin Sharon Wei, viola
Schubert	*Trio in B-flat major, D. 471* Pavel Ilyashov, violin Anton Jivaev, viola Efe Baltacigil, cello
Tchaikovsky	*Concerto in D major, Op. 35* Susie Park, violin Robert Koenig, piano

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The Curtis Institute of Music
Vocal Studies Department

cordially invites you to attend
a performance of

Evidence of Things Not Seen

by

Ned Rorem

featuring

Amanda Gosier, soprano
Lauren Curnow, mezzo-soprano
Glenn Alamilla, tenor
Quirijn de Lang, baritone
Mikael Eliasen, pianist

36 songs for four solo voices and piano

November 17, 2000 8:00 P.M.
Curtis Hall

Performed without intermission

The Curtis Institute of Music

Alumni Recital Series

Joshua Smith, flute
Hugh Sung, piano

Saturday, November 18, 2000
8:00 p.m.
Curtis Hall

2000/2001 Season

The Curtis Institute of Music

Gary Graffman, President/Director

❖

Joshua Smith, flute
Hugh Sung, piano

❖

Saturday, November 18, 2000 • 8:00 p.m.

❖

Francis Poulenc (1899-1963) — Sonata
- Allegro malincolico
- Cantilena
- Presto giocoso

Pierre Boulez (b. 1925) — Sonatine

❖

Intermission

❖

Frank Wiley (b. 1949) — *Zephyrs*

Gabriel Fauré (1845-1924) — Violin Sonata No. 1 in A major, Op. 13
- Allegro molto
- Andante
- Allegro vivo
- Allegro quasi presto

Biographies

Joshua Smith (Flute '90)
Praised for his performances as both a soloist and an ensemble player, Joshua Smith was appointed principal flute of the Cleveland Orchestra in 1990, while he was still a third-year student at Curtis. Highlights among his numerous solo appearances with the Cleveland Orchestra include performances of Penderecki's Flute Concerto, Nielsen's Flute Concerto with Esa-Pekka Salonen, and Pierre Boulez's ...*explosante-fixe*... with David Robertson. Mr. Smith also performed Mozart's Concerto for Flute and Harp, K. 299, with principal harp Lisa Wellbaum, under the direction of Cleveland Orchestra Music Director Christoph von Dohnányi; a recording of that concerto was subsequently released by London/Decca Records. Mr. Smith regularly appears as a chamber musician and recitalist around the country and abroad. In addition to his responsibilities with the Cleveland Orchestra, he serves as head of the flute department at the Cleveland Institute of Music and is a faculty member in the Kent/Blossom professional training program. Mr. Smith also conducts master classes frequently in the United States and around the world. While at Curtis, Mr. Smith studied with Julius Baker and Jeffrey Khaner.

Hugh Sung (Piano '90)
Hugh Sung, director of Instrumental Accompaniment and Student Recitals at The Curtis Institute of Music, began his studies with his mother and later continued with Eleanor Sokoloff and Susan Starr. He made his debut with the Philadelphia Orchestra at age 11 and two years later entered Curtis, where he studied piano with Jorge Bolet and Seymour Lipkin and chamber music with Felix Galimir and Karen Tuttle. He has appeared as soloist with the Concerto Soloists Chamber Orchestra, Masterworks Festival Orchestra and the South Jersey Symphony Orchestra, with which he has toured extensively. As a collaborative musician, Mr. Sung has performed with many distinguished artists and ensembles, including the American String Quartet, the Díaz Trio, Julius Baker, Jeffrey Khaner, Hilary Hahn, Leila Josefowicz, composers Jennifer Higdon, Robert Maggio and Harold Boatwright, as well as violinist Aaron Rosand, with whom he has toured and recorded on the Vox and Biddulph labels. Mr. Sung's work can also be heard on the I Virtuosi and CRI labels. In addition to recital appearances in leading venues around the world, Mr. Sung is frequently heard on the radio, most recently on the nationally syndicated NPR program *Performance Today*.

Alumni Society of Greater Philadelphia

Hershel Gordon, *Chair*
Marcantonio Barone
Blanche Burton-Lyles
Edith Evans Frumin
Fanabel Block Kremens
Alan Morrison
Matthew Rose, *Student Representative*
Richard Shapp

The Alumni Society of Greater Philadelphia consists of local alumni who support the next generation of Curtis musicians by presenting a series of alumni performances. Artists donate their services, and each year Society members work directly with The Institute to decide how proceeds from the Recital Series can be most beneficial to the students. In recent years, contributions have been made toward the student audition travel fund, the purchase of chamber music and listening equipment for the library, and student living expenses.

Alumni Recital Series Benefactors

Dr. Edward W.* & Yvette Arian
Marcantonio Barone*
Joseph P. Brinton III
Vera D. Bruestle
Blanche Burton-Lyles*
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Cynthia & James Cook
Norman E. Donoghue & Margaret O'Donnell
Albert Falkove*
Marilyn Frank
Edith Evans Frumin*
Rachel Bok Goldman
Gloria & Hershel* Gordon
Frank* & Mary Gorell
Bruce Jay Gould, M.D.
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Anne W. Litchfield
Mitchell Lurie*
Dr. Alan L. Magner
Ervin Miller
Alan Morrison*
Jeannine & Don Morrison
Ida Newman
Anne O'Donnell
Constance R. Rachlin*
Mrs. Samuel R. Rossman
Doris Samitz
James L. Sanderson
Helen K. Schwartz
Richard A. Shapp*
Charles Sterne III & Eileen Marolla
Mr. & Mrs. Josiah Stevenson IV
David W. Stroh
Warren H. Watanabe
Dr. & Mrs. Asher Woldow
Jack Wolgin & Julie Curson
Efrem Zimbalist III
Dr. Sidney N. Zubrow & Barbara Moskow Goldberg*

List complete as of November 6, 2000

**Indicates alumnus/alumna*

The Curtis Institute of Music

RECITAL SERIES
2000/2001 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Fifteenth Student Recital

Sunday, November 19, 2000
Curtis Hall, 3 p.m.

❧

Family Concert

Mary Wheelock, host

That's a Plenty — Lew Pollack (1895-1946)
arranged by Steve Cooper

***Carmen* Suite** — Georges Bizet (1838-1875)
arranged by Fred Mills

I. Overture
II. Habanera—Interlude
III. Toreador's Song

Karl Sweedy, *trumpet*
Skye Chung-Ming Chang, *trumpet*
Adam Krauthamer, *horn*
Anthony Wise, *trombone*
John Whitener, *tuba*

Concerto in C major, RV 537, — Antonio Vivaldi (1678-1741)
for Two Trumpets and Strings

I. Allegro

Karl Sweedy, *trumpet*
Skye Chung-Ming Chang, *trumpet*
Sean Kennard, *piano*

Sonata in F major — Paul Hindemith (1895-1963)

I. Mäßig bewegt

Adam Krauthamer, *horn*
Sean Kennard, *piano*

Elegy for Mippy II — Leonard Bernstein (1918-1990)

Anthony Wise, *trombone*

"Jabba the Hut" from *Star Wars: Return of the Jedi* — John Williams (b. 1932)

John Whitener, *tuba*

Selections from *Porgy and Bess* — George Gershwin (1898-1937)
arranged by Jack Gale

I. Overture to Catfish Row
II. Summertime
III. Oh Lawd, I'm On My Way

Karl Sweedy, *trumpet*
Skye Chung-Ming Chang, *trumpet*
Adam Krauthamer, *horn*
Anthony Wise, *trombone*
John Whitener, *tuba*

Just a Closer Walk — Traditional
arranged by Don Gillis

Karl Sweedy, *trumpet*
Skye Chung-Ming Chang, *trumpet*
Adam Krauthamer, *horn*
Anthony Wise, *trombone*
John Whitener, *tuba*

Questions and Closing Remarks

❧

Photographic and recording equipment may not be used in Curtis Hall.

Skye Chung-Ming Chang, student of David Bilger

Sean Kennard, student of Eleanor Sokoloff

Adam Krauthamer, student of Jerome Ashby

Karl Sweedy, student of Frank Kaderabek

John Whitener, student of Paul Krzywicki

Anthony Wise, student of Nitzan Haroz

Mary Wheelock, Outreach Coordinator

The Curtis Institute of Music

RECITAL SERIES
2000/2001 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Sixteenth Student Recital

Monday, November 20, 2000
Curtis Hall, 8 p.m.

❧

Trio in B-flat major, D. 471 — Franz Schubert (1797-1828)

Allegro

Pavel Ilyashov, *violin*
Anton Jivaev, *viola*
Efe Baltacigil, *cello*

Suite for Marimba — Alfred Fissinger (b. 1925)

Mist
Rendevous in Black
The River Sure
Bastonge

Raúl Vergara, *marimba*

Night Scenes — John B Hedges (b. 1974)

Musing
Urban Festival
At Play
Motherless Child
Bone Dance

Helena Baillie, *violin*
Sharon Wei, *viola*

Sonata No. 2 in F major, Op. 99 — Johannes Brahms (1833-1897)

Allegro vivace
Adagio affettuoso
Allegro passionato
Allegro molto

Soo Ryoung Bae, *cello*
Li Jian, *piano*

❧

Tonight's recital will be performed without intermission.

Photographic and recording equipment may not be used in Curtis Hall.

❧

The Hedges was prepared by Richard Danielpour.

The Schubert was prepared by Steven Tenenbom.

Soo Ryoung Bae, student of Orlando Cole

Helena Baillie, student of Ida Kavafian & Arnold Steinhardt

Efe Baltacigil, student of Peter Wiley

John B Hedges, student of Richard Danielpour

Pavel Ilyashov, student of Ida Kavafian & Jaime Laredo

Anton Jivaev, student of Joseph de Pasquale

Raúl Vergara, student of Don Liuzzi

Sharon Wei, student of Karen Tuttle

Li Jian, Resident Pianist

❧

The Curtis Institute of Music

RECITAL SERIES
2000/2001 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Seventeenth Student Recital

Monday, November 27, 2000
Curtis Hall, 8 p.m.

❧

Sonata for Flute and Piano — Paul Hindemith (1895-1963)

Heiter bewegt
Sehr langsam
Sehr lebhaft—Marsch

Andrea Kaplan, *flute*
Hugh Sung, *piano*

Sonata for Bassoon and Piano — Hindemith

Leicht bewegt
Langsam—Marsch—Pastorale

Adrian Morejon, *bassoon*
Hugh Sung, *piano*

Sonata for Horn and Piano (1939) — Hindemith

Mäßig bewegt
Ruhig bewegt
Lebhaft

Adam Krauthamer, *horn*
Hugh Sung, *piano*

Intermission

Sonata for Oboe and Piano — Hindemith

Munter
Sehr langsam—Lebhaft—Sehr langsam, wie zuerst—
Wieder lebhaft

Geoffrey Deemer, *oboe*
Hugh Sung, *piano*

Sonata for Clarinet and Piano — Hindemith

Mäßig bewegt
Lebhaft
Sehr langsam
Kleines Rondo: Gemächlich

Agnes Marchione, *clarinet*
Hugh Sung, *piano*

Kleine Kammermusik, Op. 24, No. 2 — Hindemith

Lustig: Mäßig schnelle Viertel
Walzer: Durchweg sehr leise
Ruhig und einfach
Schnelle Viertel
Sehr lebhaft

Andrea Kaplan, *flute*
Geoffrey Deemer, *oboe*
Agnes Marchione, *clarinet*
Adam Krauthamer, *horn*
Adrian Morejon, *bassoon*

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The Kleine Kammermusik was prepared by Anthony Gigliotti.

Geoffrey Deemer, student of Richard Woodhams

Andrea Kaplan, student of Julius Baker & Jeffrey Khaner

Adam Krauthamer, student of Jerome Ashby

Agnes Marchione, student of Donald Montanaro

Adrian Morejon, student of Bernard Garfield

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

The Curtis Institute of Music

RECITAL SERIES
2000/2001 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Eighteenth Student Recital

Wednesday, November 29, 2000
Curtis Hall, 8 p.m.

❧

Légende, Op. 17 — Henryk Wieniawski (1835-1880)

Liebesfreud — Fritz Kreisler (1875-1962)

Piotr Kwasny, *violin*
Anna Polonsky, *piano*

Partita in A minor, BWV 1013 — Johann Sebastian Bach (1685-1750)

- Allemande
- Corrente
- Sarabande
- Bourrée anglaise

Andrea Kaplan, *flute*

Concerto No. 4 in D major, K. 218 — Wolfgang Amadeus Mozart (1756-1791)

Allegro
Andante cantabile
Rondeau: Andante grazioso—Allegro ma non troppo

Stephanie Jeong, *violin*
Jungeun Kim, *piano*

INTERMISSION

Suite No. 5 in E major for Harpsichord, HWV 430 — George Frideric Handel (1685-1759)

Prelude
Allemande
Courante
Air con variazioni

Sonata No. 3 in F minor, Op. 5 — Johannes Brahms (1833-1897)

Allegro maestoso—Più animato
Andante espressivo—Poco più lento—
Andante molto—Adagio
Scherzo: Allegro energico—Trio
Intermezzo (Rückblick): Andante molto
Finale: Allegro moderato ma rubato—Più mosso—Presto—Tempo I

Lang Lang, *piano*

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❧

Stephanie Jeong, student of Aaron Rosand

Andrea Kaplan, student of Julius Baker & Jeffrey Khaner

Piotr Kwasny, student of Yumi Ninomiya Scott

Lang Lang, student of Gary Graffman

Jungeun Kim, Staff Pianist

Anna Polonsky, Staff Pianist

❧

The Curtis Institute of Music
Opera Theatre
presents

THE CORONATION OF POPPEA

by Claudio Monteverdi

November 30, December 1 & 2 at 8:00 p.m.
December 3 at 2:30 p.m.

Prince Music Theater

The Curtis Institute of Music

Gary Graffman, President/Director

The Curtis Institute of Music was founded by Mary Louise Curtis Bok in 1924 to train exceptionally gifted young musicians for careers as performing artists on the highest professional level. It provides merit-based full-tuition scholarships for all its students, attracting the finest young musicians from the entire world. Currently 169 students from the United States and 26 other countries study with the school's renowned 82-member faculty, which includes Julius Baker, Leon Fleisher, Claude Frank, Gary Graffman, Jaime Laredo, Seymour Lipkin, Otto-Werner Mueller, Lionel Party, Ned Rorem, Aaron Rosand, Peter Serkin, members of the Guarneri String Quartet and many of the principal players of the Philadelphia Orchestra.

The Curtis Institute of Music offers numerous and varied opportunities for music lovers to hear students perform on the Student Recital Series and in performances of the Curtis Opera Theatre and the Symphony Orchestra. At Curtis, these thrice-weekly recitals are an integral part of every student's education. In keeping with The Institute's mission, it is essential that all Curtis students have the opportunity to perform, and perform often, in public. The Recital Series is the primary vehicle by which students gain this experience, giving the young musicians the opportunity to appear as soloists and members of chamber music groups.

The Curtis Opera Theatre is the performing entity of Curtis' Vocal Studies Department. Headed by Mikael Eliasen, it is composed of approximately 25 singers of outstanding talent between the ages of 18 and 28. Enrollment in the Vocal Studies Department is intentionally kept small in order to insure individual attention for all of the students. This philosophy has proven successful over the years: Since The Institute's founding, over 40 alumni have gone on to sing with the Metropolitan Opera, and Curtis graduates are frequently heard with the world's leading opera companies including La Scala, Covent Garden, Vienna Staatsoper, San Francisco and Houston Grand Opera.

The Symphony Orchestra of The Curtis Institute of Music is composed of 100 students between the ages of 15 and 26. Under the direction of Otto-Werner Mueller, head of Curtis' conducting department; David Hayes, music director of the Philadelphia Singers; and distinguished visiting conductors, the ensemble gives several concerts throughout the year. Guest conductors who have recently worked with the Orchestra include Riccardo Chailly, James Levine, Kurt Masur, Zubin Mehta, André Previn, Sir Simon Rattle, Mstislav Rostropovich, Wolfgang Sawallisch, Leonard Slatkin, Yuri Temirkanov and David Zinman. The Curtis presence is striking among the "Big Five" American symphony orchestras, where Curtis-trained players occupy 25% of the principal desks.

THE CURTIS INSTITUTE OF MUSIC
OPERA THEATRE

presents

The Coronation of Poppea

(L'incoronazione di Poppea)

Music by Claudio Monteverdi
Libretto by G. F. Busenello

DAVID AGLER, conductor
CHAS RADER-SHIEBER, stage director
DAVID ZINN, scenic & costume designer
LENORE DOXSEE, lighting designer
ERIK NIELSEN, assistant conductor

Thursday, November 30, 2000 • Friday, December 1, 2000
Saturday, December 2, 2000
8:00 p.m.

Sunday, December 3, 2000
2:30 p.m.

Prince Music Theater

By arrangement with G. Schirmer, Inc., agents in the United States for Novello, publisher and copyright owner.

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Special thanks to the Joseph Cairns, Jr. and Ernestine Bacon Cairns Memorial Scholarship Fund and the Edwin B. Garrigues Foundation for their generous support in helping to train our singers in the Curtis Vocal Studies Department.

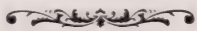
The Curtis Institute of Music
Gary Graffman, President/Director

The Coronation of Poppea

CAST

(In order of appearance)

	Nov. 30 and Dec. 2	*Dec. 1 and 3*
La Fortuna	Hanan Tarabay	Hanan Tarabay
La Virtú	Karin Caspi	Karin Caspi
Amore	Rachael Garcia	Rachael Garcia
Ottone	D. Renard Young	Jeffrey Kim
Due Soldati	Charles Kim	Charles Kim
	Joseph Guyton	Joseph Guyton
Poppea	Karen Slack	Tammy Tyburczy
Nerone	Jason Collins	Quirijn de Lang
Arnalta	Ramone Diggs	Glenn Alamilla
Ottavia	Meredith Arwady	Lauren Curnow
Nutrice	Joslin Romphf	Joslin Romphf
Seneca	Robert Pomakov	Matthew Rose
Valletto	Karin Caspi	Karin Caspi
Damigella	Rachael Garcia	Rachael Garcia
Drusilla	Eve Gigliotti	Tiffany Abban
Liberto	Howard Reddy	Howard Reddy
Familiari di Seneca	Valeriano Lanchas	Valeriano Lanchas
	Joseph Guyton	Joseph Guyton
	Karin Caspi	Karin Caspi
Lucano	Howard Reddy	Howard Reddy
Littore	Valeriano Lanchas	Valeriano Lanchas
Due Consoli	Valeriano Lanchas	Valeriano Lanchas
	Howard Reddy	Howard Reddy
Due Tribuni	Joseph Guyton	Joseph Guyton
	Charles Kim	Charles Kim



There will be two 15-minute Intermissions
Total Running Time: 3 hours, 20 minutes

SYNOPSIS

Ottone, desperate at seeing himself deprived of Poppea, gives himself over to a frenzy of exclamations. Ottavia, wife of Nerone, orders Ottone to kill Poppea. Ottone promises to do it; but lacking the spirit to deprive his adored Poppea of life, he dresses in the clothes of Drusilla, who is in love with him. Thus disguised, he enters the garden of Poppea. Amore interrupts and prevents that death. Nerone repudiates Ottavia, in spite of the counsel of Seneca and takes Poppea as his wife. Seneca dies, and Ottavia is expelled from Rome.

THE CORONATION OF POPPEA

The Coronation of Poppea, by Claudio Monteverdi (1567-1643), was composed over three-and-one-half centuries ago, yet its relevance to our own time is startling. Yes, some of the opera's vocal mannerisms sound dated and the characters are clearly of another era, but the human emotions strike home today as powerfully as they must have at the premiere at the Teatro di San Giovanni e Paolo, in 1642, on an unknown date.

This was the first opera based on a historical subject. It chronicles the efforts of the vicious courtesan Poppea, who desires to be Empress and successfully schemes to have her lover, the Emperor Nerone, divorce his wife against the advice of his noble friend, the philosopher Seneca. It is a first example in opera of the triumph of evil over good. Suicide, murder, exile, vaulting ambition, the corruption of politics — how much more modern can an opera be? And these myriad emotions are expressed by Monteverdi through refined melodic expression, rhythmic vitality and the ability to paint words through music.

The composer began his career as violist and singer in the ducal court of Mantua, then was elected musical director of St. Mark's in Venice, a city that offered unusual freedom of expression to its artists. At the time, opera was a private affair, an entertainment provided by the wealthy for their guests, and it is largely thanks to Monteverdi that the form evolved into a public one. *The Coronation of Poppea* was his last opera; he wrote it at the age of 75.

Monteverdi's name, although famous in his own time, was forgotten for almost 200 years, until the middle of the 19th century, when scholars began to find and piece together various of his scores, including *The Coronation of Poppea*. Though we will never hear precisely what audiences back in 1642 heard, how fortunate we are to have a sense of this remarkable opera.

— *Diana Burgwyn*

BIOGRAPHIES

David Agler, *conductor*

David Agler makes his fifth appearance with the Curtis Opera Theatre with this production. He has held conducting positions at the Vancouver Opera, Australian Opera, Oper der Stadt Köln, Syracuse Opera and the Spoleto Festival dei due mondi. During his seven-year tenure as conductor at the San Francisco Opera, Mr. Agler played a central role both in the formation of a new orchestra for the company and in the development of the San Francisco Opera Center. A champion of 20th-century music, he has conducted productions of *Peter Grimes*, *Turn of the Screw*, *The Makropulos Case*, *Jenůfa* and *Susannah*, as well as the world premieres of John Harbison's *Winter's Tale* and Kirk Mecham's *Tartuffe* and the American premiere of Sir Michael Tippett's *A Midsummer Marriage*. In addition to his work in opera, Mr. Agler has appeared as guest conductor with such orchestras as those of Minnesota and San Francisco in the U.S., as well as the Warsaw Philharmonic, Sydney Symphony and the Netherlands Radio Symphony abroad. Most recently he conducted Adolphe Adam's *Si J'étais roi* and Stravinsky's *Les Noces* for the Wexford Festival.

Chas Rader-Shieber, *stage director*

Chas Rader-Shieber, known for his innovative stagings of the Baroque repertoire, has collaborated with the Curtis Opera Theatre on many productions. At Curtis, he directed last season's production of Britten's *A Midsummer Night's Dream*, as well as the U.S. premiere of *Impressions de Pelléas* in 1999 and previous productions of Poulenc's *Dialogues des Carmélites*, Purcell's *Dido and Aeneas*, Handel's *Alcina* and *Xerxes*, and Mozart's *Don Giovanni* and *Idomeneo*, among others. Mr. Rader-Shieber served as artistic director of the Skylight Opera Theatre in Milwaukee from 1990 to 1995, where his productions included *Eugene Onegin*, *The Magic Flute*, Handel's rarely performed *Semele* and *Partenope*, and the American premiere of Mozart's *The Jewel Box*. In Europe he has staged productions of *The Marriage of Figaro*, *Don Giovanni* and the Brooks/Bizet *La Tragédie de Carmen*. In recent years his work has been seen at the Minnesota Opera, the Lake George Opera, the San Francisco Opera Center and the Edmonton and Vancouver operas in Canada.

David Zinn, *scenic & costume designer*

Mr. Zinn has previously collaborated with Chas Rader-Shieber on productions such as *Ariadne auf Naxos* for the Music Academy of the West, *Armide* for the Juilliard School, *Eric Hermansonn's Soul* for Opera Omaha, *Partenope* and *The Magic Flute* for the Skylight Opera Theatre, and *Giulio Cesare* for the Minnesota Opera. Mr. Zinn is an original company member of New York's Target Margin Theater, where his scenic designs include the forthcoming *Dido, Queen of Carthage* and costumes for numerous productions, including *Mamba's Daughters*, for which he won an Obie Award. Other productions designed by Mr. Zinn include *Saved or Destroyed*, directed by Craig Lucas, at the Rattlestick; *A Place at the Table* and *Trudy Blue* at MCC; and *The Cider House Rules*, *Clean* and *The Joy of Going Somewhere Definite* for the Atlantic Theater. He has also designed productions for regional theaters such as the Mark Taper Forum, Long Wharf Theater, Seattle Repertory Theatre, Berkeley Rep, Spoleto Festival USA, Cincinnati Playhouse, Oregon Shakespeare Festival, Intiman Theatre, Actor's Theater of Louisville, Portland Stage Company, Shakespeare Santa Cruz and the Minneapolis Children's Theater Company.

Lenore Doxsee, *lighting designer*

As resident lighting designer of Target Margin Theater in New York, Ms. Doxsee has designed numerous productions, including *The Five Hysterical Girls Theorem, Strictly Dishonorable* and *Mamba's Daughters*, for which she won an Obie Award. Her recent designs include *Ariadne auf Naxos* for the Music Academy of the West and *Armide*, both of which were directed by Mr. Rader-Shieber, as well as *Der Kuhhandel* for Juilliard Opera Center, *Going to St. Ives* at La Jolla Playhouse and Jennifer Monson's new dance, *Pigeon Project*. Her previous designs include the 1996 production of Purcell's *Dido and Aeneas* for The Curtis Institute of Music, as well as works for Skylight Opera Theatre, Spoleto Festival USA, Vermont Stage Company, Singapore Repertory Theatre and many New York companies. Ms. Doxsee also teaches design at New York University.

The Orchestra

Violin
Ang Cheng
Solomiya Ivakhiv
Jinyeong Jessica Lee
Julianne Lee
Jung-min Amy Lee
Mikhail Simonyan

Viola
Carrie Dennis
You-Young Kim

Cello
Victoria Hurt
Earl Lee

Bass
Timothy Ressler

Gamba
Heather Miller
(Double Bass '96)

Recorder
Elissa Berardi, guest
Gwyn Roberts, guest

Lute
Grant Herreid, guest
Billy Simms, guest
Daniel Swenberg, guest

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Musical Preparation	Susan Nowicki
	Donald St. Pierre
	Eunae Koh
Rehearsal Pianist	Eunae Koh
Production Stage Manager	Ralph Batman
Assistant Stage Manager	Carolyn Betty
Master Electrician	Andy Schmitz
Wardrobe Supervisor	Jennielynn Streed
Wigs & Make-up	Andrea Dicke

Students at The Curtis Institute of Music

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The Curtis Institute of Music

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2000/2001 SEASON

The Edith L. and Robert Prostkoff
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The Curtis Institute of Music

Gary Graffman, President/Director

Nineteenth Student Recital

Friday, December 1, 2000
Curtis Hall, 8 p.m.

❧

Sinfonia concertante in E-flat major, K. 364 — Wolfgang Amadeus Mozart (1756-1791)

Allegro maestoso
Andante
Presto

Hyun-Ju Lee, *violin*
Yoon-Jung Chang, *viola*

The Curtis Chamber Ensemble
Thomas Hong, *conductor*

Intermission

Caprices, Op. 1 — Niccolò Paganini (1782-1840)

No. 1 in E major: Andante
No. 4 in C minor: Maestoso
No. 5 in A minor: Agitato
No. 7 in A minor: Posato
No. 17 in E-flat major: Sostenuto
No. 24 in A minor: Tema con variazioni

Bo-Kyung Lee, *violin*

Quartet No. 3 in E-flat minor, Op. 30 Piotr Ilyich Tchaikovsky (1840-1893)

Andante sostenuto
Allegretto vivo e scherzando
Andante funebre e doloroso, ma con moto
Finale: Allegro risoluto

Helena Baillie, *violin*
Erin Keefe, *violin*
Anton Jivaev, *viola*
Efe Baltacigil, *cello*

❧

The Mozart was prepared by Joseph de Pasquale.

The Tchaikovsky was prepared by Steven Tenenbom.

Helena Baillie, student of Ida Kavafian & Arnold Steinhardt

Efe Baltacigil, student of Peter Wiley

Yoon-Jung Chang, student of Joseph de Pasquale

Thomas Hong, student of Otto-Werner Mueller

Anton Jivaev, student of Joseph de Pasquale

Erin Keefe, student of Ida Kavafian & Arnold Steinhardt

Bo-Kyung Lee, student of Aaron Rosand

Hyun-Ju Lee, student of Victor Danchenko & Arnold Steinhardt

❧

Photographic and recording equipment may not be used in Curtis Hall.

NEXT RECITAL...

Mon., December 4
Curtis Hall, 8:00 p.m.

Beethoven	*Quartet No. 10 in E-flat major, Op. 74, "Harp"* Benjamin Bowman, violin Nicolas Kendall, violin Anthony Devroye, viola Joel W. Noyes, cello
Grieg	*Sonata No. 3 in C minor, Op. 45* Jennifer Koh, violin Li Jian, piano
Penderecki	*Capriccio* John Whitener, tuba
Rachmaninoff	*Concerto No. 2 in C minor, Op. 18* Lang Lang, piano Hugh Sung, piano accompaniment

Programs are subject to change. Call the Recital Hotline for the most up-to-date information.

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RECITAL SERIES
2000/2001 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Twentieth Student Recital

Monday, December 4, 2000
Curtis Hall, 8 p.m.

❧

Capriccio — Krzysztof Penderecki (b. 1933)

John Whitener, *tuba*

Quartet No. 10 in E-flat major, Op. 74, "Harp" — Ludwig van Beethoven (1770-1827)

Poco adagio—Allegro
Adagio ma non troppo
Presto
Allegretto con variazioni

Benjamin Bowman, *violin*
Nicolas Kendall, *violin*
Anthony Devroye, *viola*
Joel W. Noyes, *cello*

INTERMISSION

Sonata No. 3 in C minor, Op. 45 — Edvard Grieg (1843-1907)

Allegro molto ed appassionato
Allegretto espressivo alla Romanza
Allegro animato

Jennifer Koh, *violin*
Li Jian, *piano*

Concerto No. 2 in C minor, Op. 18 — Sergei Rachmaninoff (1873-1943)

Moderato
Adagio sostenuto
Allegro scherzando

Lang Lang, *piano*
Hugh Sung, *piano accompaniment*

❧

The Beethoven was prepared by Steven Tenenbom.

Benjamin Bowman, student of Aaron Rosand

Anthony Devroye, student of Joseph de Pasquale & Michael Tree

Nicolas Kendall, student of Victor Danchenko

Jennifer Koh, student of Ida Kavafian & Jaime Laredo

Lang Lang, student of Gary Graffman

Joel W. Noyes, student of David Soyer

John Whitener, student of Paul Krzywicki

Li Jian, Resident Pianist

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

❧

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NEXT RECITAL...

Tues., December 5
Curtis Hall, 8:00 p.m.

Bartók	*Concerto for Viola and Orchestra* Teng Li, viola Jungeun Kim, piano
Busoni	*Toccata for Piano*
Mozart	*Sonata No. 4 in E-flat major, K. 282* You-You Zhang, piano
Stravinsky	*Capriccio for Two Pianos, Four Hands* Qiong-Yan Jenny Chai, piano Hugh Sung, piano
Paul Taffanel	*Quintet in G minor* Nakyung Choi, flute Shea Scruggs, oboe Jose Franch-Ballester, clarinet Brian Anderson, horn Xin He, bassoon
Vieuxtemps	*Concerto No. 5 in A minor, Op. 37* Hye-Jin Kim, violin Hugh Sung, piano

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The Curtis Institute of Music

RECITAL SERIES
2000/2001 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Twenty-first Student Recital

Tuesday, December 5, 2000
Curtis Hall, 8 p.m.

❧

Sonata No. 4 in E-flat major, K. 282 — Wolfgang Amadeus Mozart (1756-1791)

Adagio
Menuetto
Allegro

You-You Zhang, *piano*

Concerto No. 5 in A minor, Op. 37 — Henri Vieuxtemps (1820-1881)

Allegro non troppo
Adagio
Allegro con fuoco

Hye-Jin Kim, *violin*
Hugh Sung, *piano*

Quintet in G minor — Paul Taffanel (1844-1908)

Allegro con moto
Andante
Vivace

Nakyung Choi, *flute*
Shea Scruggs, *oboe*
Jose Franch-Ballester, *clarinet*
Xin He, *bassoon*
Brian Anderson, *horn*

Intermission

Toccata for Piano — Ferruccio Busoni (1866-1924)

Preludio: Quasi presto, arditaménte
Fantasia: Sostenuto, quasi adagio
Ciaccona: Allegro risoluto

You-You Zhang, *piano*

Concerto for Viola and Orchestra — Béla Bartók (1881-1945)

Moderato
Adagio religioso
Allegro vivace

Teng Li, *viola*
Jungeun Kim, *piano*

Capriccio for Two Pianos, Four Hands — Igor Stravinsky (1882-1971)

Presto
Andante rapsodico
Allegro capriccioso ma tempo giusto

Qiong-Yan Jenny Chai, *piano*
Hugh Sung, *piano*

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The Taffanel was prepared by Donald Montanaro.

Brian Anderson, student of Jerome Ashby

Qiong-Yan Jenny Chai, student of Seymour Lipkin

Nakyung Choi, student of Julius Baker & Jeffrey Khaner

Jose Franch-Ballester, student of Donald Montanaro

Xin He, student of Bernard Garfield

Hye-Jin Kim, student of Ida Kavafian & Jaime Laredo

Teng Li, student of Michael Tree & Karen Tuttle

Shea Scruggs, student of Richard Woodhams

You-You Zhang, student of Seymour Lipkin

Jungeun Kim, Staff Pianist

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

The Curtis Institute of Music

RECITAL SERIES
2000/2001 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Twenty-second Student Recital

Wednesday, December 6, 2000
Curtis Hall, 8 p.m.

❧

Ogoon Badagris — Christopher Rouse (b. 1949)

Pius Cheung, *percussion*
James Deitz, *percussion*
Luke Giannini, *percussion*
Raúl Vergara, *percussion*
Don Liuzzi, *percussion*

Sonata No. 1 in A major — Philippe Gaubert (1879-1941)

Modéré
Lent
Allegro moderato

Elissa Pohorily, *flute*
Hugh Sung, *piano*

Concerto in A minor, Op. 82 — Alexander Glazunov (1865-1936)

Bo-Kyung Lee, *violin*
Hugh Sung, *piano*

Intermission

Third Construction — John Cage (1912-1992)

Pius Cheung, *percussion*
James Deitz, *percussion*
Luke Giannini, *percussion*
Raúl Vergara, *percussion*

Sonata in E minor, Op. 27, No. 4 — Eugène Ysaÿe (1858-1931)

Allemanda
Sarabande
Finale

Dina Nesterenko, *violin*

Concerto No. 3 in C major, Op. 26 — Sergei Prokofiev (1891-1953)

Andante
Theme and Variations: Andantino
Allegro, ma non troppo

Han-Chien Lee, *piano*
Hugh Sung, *piano accompaniment*

❧

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The Cage and the Rouse were prepared by Don Liuzzi.

Pius Cheung, student of Don Liuzzi

James Deitz, student of Don Liuzzi

Luke Giannini, student of Don Liuzzi

Bo-Kyung Lee, student of Aaron Rosand

Han-Chien Lee, student of Eleanor Sokoloff

Dina Nesterenko, student of Victor Danchenko

Elissa Pohorily, student of Julius Baker & Jeffrey Khaner

Raúl Vergara, student of Don Liuzzi

Don Liuzzi, Faculty

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

The Curtis Institute of Music

Christmas Party

December 8, 2000

8:00 p.m.

christmas

CURTIS

Trumpet Fanfare

"O Come All Ye Faithful"

(sung by the audience)

O come, all ye faithful, Joyful and triumphant,
O come ye, O come ye to Bethlehem;
Come and behold him Born the King of Angels:
O come, let us adore him, O come, let us adore him,
O come, let us adore him, Christ the Lord!
God of God, Light of Light,
Lo! he abhors not the Virgin's womb;
Very God, Begotten, not created:
O come, let us adore him, O come, let us adore him,
O come, let us adore him, Christ the Lord!

"In the Bleak Mid-winter"
"Good King Wenceslas"

Curtis Choir

Presidential Bits.....Matthew Rose

Sallaam, Shalom.....Eli Marshall

program

HALL

Curtis TV

Hello
Children's Hour
This is a Bit Suddy
What's Going On Now
Have you Got any Change Please

Written, produced, conceived, and copyrighted by
Messrs. Ilyashov and Rose
Pointy my Thong Productions

Many thanks to all involved.

Happy Christmas and Chanukah and the very best for the New Year.

Refreshments in the Bok Room
Dancing to the Keystone Jazz Group in Curtis Hall

The Curtis Institute of Music

RECITAL SERIES
2000/2001 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Twenty-third Student Recital

Monday, December 11, 2000
Curtis Hall, 8 p.m.

❧

Sonata in G minor, *Tafelmusik* Part III, No. 5 — Georg Philipp Telemann (1681-1767)

Largo
Presto
Tempo giusto
Andante
Allegro

Shea Scruggs, *oboe*
Jungeun Kim, *piano*
Soo Ryoung Bae, *cello*

Duet No. 2 in F major for Violin and Viola arranged by F. Hermann and L. Pagels — Ludwig van Beethoven (1770-1827)

Allegro affettuoso
Aria: Larghetto
Rondo: Allegretto moderato—Vivace

Luke Giannini, *marimba*
Rachel Ku, *viola*

Trio No. 2 in E minor, Op. 67 — Dmitri Shostakovich (1906-1975)

Andante—Moderato—Poco più mosso
Allegro non troppo
Largo
Allegretto—Adagio

Jung-min Amy Lee, *violin*
Earl Lee, *cello*
Marko Pavlovic, *piano*

INTERMISSION

Sonata No. 2 in D major, Op. 94 — Sergei Prokofiev (1891-1953)

Moderato
Scherzo
Andante
Allegro con brio

Elissa Pohorily, *flute*
Hugh Sung, *piano*

Concerto No. 1 in B-flat minor, Op. 23 — Piotr Ilyich Tchaikovsky (1840-1893)

Allegro non troppo e molto maestoso—
Allegro con spirito
Andantino semplice—Prestissimo—Tempo I
Allegro con fuoco

Christina Anum-Dorhuso, *piano*
Hugh Sung, *piano accompaniment*

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The Beethoven was prepared by Don Liuzzi.

The Shostakovich was prepared by Ida Kavafian.

Christina Anum-Dorhuso, student of Eleanor Sokoloff

Soo Ryoung Bae, student of Orlando Cole

Luke Giannini, student of Don Liuzzi

Rachel Ku, student of Joseph de Pasquale

Earl Lee, student of Orlando Cole

Jung-min Amy Lee, student of Yumi Ninomiya Scott

Marko Pavlovic, student of Seymour Lipkin

Elissa Pohorily, student of Julius Baker & Jeffrey Khaner

Shea Scruggs, student of Richard Woodhams

Jungeun Kim, Staff Pianist

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

The Curtis Institute of Music

RECITAL SERIES
2000/2001 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Twenty-fourth Student Recital

Tuesday, December 12, 2000
Curtis Hall, 8 p.m.

❧

Concerto No. 2 in A minor for Double Bass and Orchestra — Giovanni Bottesini (1821-1889)

Allegro moderato
Andante
Finale: Allegro

Jeffrey Beecher, *double bass*

Karina Canellakis, *violin*
Julianne Lee, *violin*
Anton Jivaev, *viola*
Joel W. Noyes, *cello*
Aaron D. Robertson, *double bass*

Gaspard de la nuit — Maurice Ravel (1875-1937)

Ondine
Le gibet
Scarbo

Di Wu, *piano*

INTERMISSION

Concerto No. 1 in B-flat minor, Op. 23 — Piotr Ilyich Tchaikovsky (1840-1893)

Allegro non troppo e molto maestoso—
Allegro con spirito
Andantino semplice—Prestissimo—Tempo I
Allegro con fuoco

Ang Li, *piano*
Hugh Sung, *piano accompaniment*

❧

The Bottesini was prepared by Harold Hall Robinson.

Jeffrey Beecher, student of Harold Hall Robinson

Karina Canellakis, student of Ida Kavafian

Anton Jivaev, student of Joseph de Pasquale

Julianne Lee, student of Victor Danchenko

Ang Li, student of Eleanor Sokoloff

Joel W. Noyes, student of David Soyer

Di Wu, student of Gary Graffman

Aaron D. Robertson (Double Bass '00)

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

❧

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NEXT RECITAL...

Wed., December 13
Curtis Hall, 8:00 p.m.

Members of the Curtis Vocal Studies Department will present an evening of vocal works by Beethoven, Bizet, Britten, Donizetti, Floyd, Menotti, Moore, Puccini and Tchaikovsky. Program to be announced.

Programs are subject to change. Call the Recital Hotline for the most up-to-date information.

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Curtis Institute of Music

RECITAL SERIES
2000/2001 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Twenty-fifth Student Recital

Wednesday, December 13, 2000
Curtis Hall, 8 p.m.

❧

"Ain't It a Pretty Night" from *Susannah* — Carlisle Floyd (b. 1926)

Karen Slack, *soprano*

"Chiedi all'aura lusinghiera" from *L'elisir d'amore* — Gaetano Donizetti (1797-1848)

Tiffany Abban, *soprano*
Charles Kim, *tenor*

"Addio, dolce svegliare" from *La Bohème* — Giacomo Puccini (1858-1924)

Eve Gigliotti, *soprano*
Tammy Tyburczy, *soprano*
Jason Collins, *tenor*
Quirijn de Lang, *baritone*

"Embroidery in Childhood" from *Peter Grimes* — Benjamin Britten (1913-1976)

Joslin Romphf, *soprano*

"Skazhi, kotoraya Tatyana"
from *Eugene Onegin*

Piotr Ilyich Tchaikovsky
(1840-1893)

Rachael Garcia, *soprano*
Karin Caspi, *mezzo-soprano*
Glenn Alamilla, *tenor*
Quirijn de Lang, *baritone*

"Léïla! Dieu puissant" from *Les Pêcheurs de perles*

Georges Bizet
(1838-1875)

Eve Gigliotti, *soprano*
Charles Kim, *tenor*

"I Shall Find for You Shells and Stars"
from *The Consul*

Gian Carlo Menotti
(b. 1911)

Meredith Arwady, *contralto*

"O namenlose Freude!" from *Fidelio*

Ludwig van Beethoven
(1770-1827)

Joslin Romphf, *soprano*
Jason Collins, *tenor*

Danielle Orlando, *piano*

Wayne Conner, *host*

❧

Photographic and recording equipment may not be used in Curtis Hall.

All of tonight's singers are students of the Vocal Studies Department under the direction of Michael Eliasen, Head of the Vocal Studies Department.

Gian Carlo Menotti (Composition '33)

Danielle Orlando, Principal Opera Coach
Wayne Conner, Faculty

The Curtis Institute of Music

RECITAL SERIES
2000/2001 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Twenty-sixth Student Recital

Thursday, December 14, 2000
Curtis Hall, 8 p.m.

❧

Sonata No. 2 in E minor, Op. 6 — Adolf Míšek (1875-1955)

Con fuoco
Andante cantabile
Furiant: Allegro energico
Finale: Allegro appassionato

Ranaan Meyer, *double bass*
Norma Meyer, *piano*

Sonata in A major, Op. 162, D. 574, for Violin and Piano — Franz Schubert (1797-1828)

Allegro moderato
Scherzo: Presto
Andantino
Allegro vivace

Jennifer Koh, *violin*
Benjamin Hochman, *piano*

Intermission

Sonata in G minor, "The Devil's Trill" — Giuseppe Tartini (1692-1770)

Larghetto
Allegro energico
Grave — Allegro assai

Jung-min Amy Lee, *violin*
Hugh Sung, *piano*

Concerto No. 3 in C minor, Op. 37 — Ludwig van Beethoven (1770-1827)

Allegro con brio
Largo
Rondo: Allegro

Jie Chen, *piano*
Hugh Sung, *piano accompaniment*

❧

Jie Chen, student of Seymour Lipkin

Benjamin Hochman, student of Claude Frank

Jennifer Koh, student of Ida Kavafian & Jaime Laredo

Jung-min Amy Lee, student of Yumi Ninomiya Scott

Ranaan Meyer, student of Harold Hall Robinson

Norma Meyer, piano, guest

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

❧

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NEXT RECITAL...

Mon., January 15
Curtis Hall, 8:00 p.m.

Bach	*Partita No. 1 in B minor, BWV 1002* Luke Giannini, marimba
Beethoven	*Sonata in G minor, Op. 5, No. 2*
Rachmaninoff	*Vocalise, Op. 34, No. 14* Yeon-Sun Joo, cello Wen-Yin Chan, piano
Berg	*Seven Early Songs*
Bolcom	*Two Cabaret Songs* Lina Tetruashvili, soprano Matthew Glandorf, piano
Britten	*Phantasy Quartet, Op. 2* Liang Wang, oboe Donnie Deacon, violin Meng Wang, viola Victoria Hurt, cello
Weber	*Andante and Hungarian Rondo, Op. 35* Xin He, bassoon Hugh Sung, piano

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The Curtis Institute of Music

RECITAL SERIES
2000/2001 SEASON

The Curtis Institute of Music

Gary Graffman, President/Director

Curtis Hall Appreciation Concert

Tuesday, January 16, 2001
Curtis Hall, 7:30 p.m.

❧

Noël — Louis-Claude Daquin (1694-1772)

Toccata and Fugue in D minor, BWV 565 — Johann Sebastian Bach (1685-1750)

David Enlow, *organ*

"Méditation" from *Souvenir d'un lieu cher*, Op. 42 — Piotr Ilyich Tchaikovsky (1840-1893)

***Zigeunerweisen*, Op. 20** — Pablo de Sarasate (1844-1908)

Nicolas Kendall, *violin*
Anna Polonsky, *piano*

David Enlow, student of John Weaver

Nicolas Kendall, student of Victor Danchenko

Anna Polonsky, Staff Pianist

This evening's concert is dedicated to all those who contributed their hard work and extraordinary skills to the renovation of Curtis Hall—with grateful appreciation from their friends: the faculty, students and staff of The Curtis Institute of Music.

Please join us for refreshments in the Bok and Common Rooms immediately following the performance.

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The Curtis Institute of Music

RECITAL SERIES
2000/2001 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Twenty-seventh Student Recital

Monday, January 15, 2001
Curtis Hall, 8 p.m.

❧

Partita No. 1 in B minor for Solo Violin, BWV 1002 — Johann Sebastian Bach (1685-1750)

Allemanda — Double
Corrente — Double
Sarabande — Double
Tempo di Borea — Double

Luke Giannini, *marimba*

Sonata No. 2 in G minor, Op. 5, No. 2 — Ludwig van Beethoven (1770-1827)

Adagio sostenuto ed espressivo —
Allegro molto più tosto presto
Rondo: Allegro

Vocalise, Op. 34, No. 14 — Sergei Rachmaninoff (1873-1943)

Yeon-Sun Joo, *cello*
Wen-Yin Chan, *piano*

Intermission

Andante and Hungarian Rondo, Op. 35 — Carl Maria von Weber (1786-1826)

Andante—Allegretto ungarese—Cantabile

Xin He, *bassoon*
Hugh Sung, *piano*

Seven Early Songs — Alban Berg (1885-1935)

Nacht
Schilflied
Die Nachtigall
Traumgekrönt
Im Zimmer
Liebesode
Sommertage

Selections from Cabaret Songs, Vol. 2 — William Bolcom (b. 1938)

Toothbrush Time
George

Lina Tetruashvili, *soprano*
Matthew Glandorf, *piano*

Phantasy, Op. 2 — Benjamin Britten (1913-1976)

Liang Wang, *oboe*
Donnie Deacon, *violin*
Meng Wang, *viola*
Victoria Hurt, *cello*

❧

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❧

The Britten was prepared by Richard Woodhams.

Wen-Yin Chan, student of Peter Serkin

Donnie Deacon, student of Ida Kavafian & Jaime Laredo

Luke Giannini, student of Don Liuzzi

Xin He, student of Bernard Garfield

Victoria Hurt, student of Orlando Cole

Yeon-Sun Joo, student of Orlando Cole

Lina Tetruashvili, student of Mikael Eliasen

Liang Wang, student of Richard Woodhams

Meng Wang, student of Michael Tree & Karen Tuttle

Matthew Glandorf, Faculty

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

❧

The Curtis Institute of Music

RECITAL SERIES
2000/2001 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Twenty-eighth Student Recital

Wednesday, January 17, 2001
Curtis Hall, 8 p.m.

❧

Concerto in B-flat major, K. 191 — Wolfgang Amadeus Mozart (1756-1791)

Allegro
Andante ma adagio
Rondo: Tempo di Menuetto

Catherine Luczkiw, *bassoon*
Anna Polonsky, *piano*

***Poème*, Op. 25** — Ernest Chausson (1855-1899)

Jung-min Amy Lee, *violin*
Hugh Sung, *piano*

Sinfonia concertante in E-flat major, K. 364 Mozart

Allegro maestoso
Andante
Presto

Oscar Bohórquez, *violin*
Helena Baillie, *viola*
Jungeun Kim, *piano*

❧

The Mozart was prepared by Arnold Steinhardt.

Helena Baillie, student of Ida Kavafian & Arnold Steinhardt

Oscar Bohórquez, student of Aaron Rosand

Jung-min Amy Lee, student of Yumi Ninomiya Scott

Catherine Luczkiw, student of Bernard Garfield

Jungeun Kim, Staff Pianist

Anna Polonsky, Staff Pianist

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

❧

Tonight's recital will be performed without intermission.

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NEXT RECITAL...

Fri., January 19
Curtis Hall, 8:00 p.m.

Bach — *Suite No. 3 in C major, BWV 1009*
Priscilla Lee, cello

David Ludwig — *The Blue Rider*
Victoria Luperi, clarinet
Jonathan Biss, piano

Prokofiev — *Concerto No. 1 in D major, Op. 19*
Jung-min Amy Lee, violin
Hugh Sung, piano

Shostakovich — *Quartet No. 3 in F major, Op. 73*
Paul Kim, violin
Julianne Lee, violin
Marvin Moon, viola
Heui-Un Gloria Kim, cello

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RECITAL SERIES
2000/2001 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Twenty-ninth Student Recital

Friday, January 19, 2001
Curtis Hall, 8 p.m.

Suite No. 3 in C major, BWV 1009 — Johann Sebastian Bach (1685-1750)

- Prélude
- Allemande
- Courante
- Sarabande
- Bourrée I & II
- Gigue

Priscilla Lee, *cello*

Concerto No. 1 in D major, Op. 19 — Sergei Prokofiev (1891-1953)

- Andantino
- Scherzo: Vivacissimo
- Moderato

Jung-min Amy Lee, *violin*
Hugh Sung, *piano*

INTERMISSION

Blue Rider — David Ludwig (b. 1972)

Composition V
Improvisation XXIX
Improvisation VII
Improvisation XXXI, "Sea Battle"
Composition X

Victoria Luperi, *clarinet*
Jonathan Biss, *piano*

Quartet No. 3 in F major, Op. 73 — Dmitri Shostakovich (1906-1975)

Allegretto
Moderato con moto
Allegro non troppo
Adagio
Moderato

Paul Kim, *violin*
Julianne Lee, *violin*
Marvin Moon, *viola*
Heui-Un Gloria Kim, *cello*

❧

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The Shostakovich was prepared by Steven Tenenbom.

Jonathan Biss, student of Leon Fleisher

Heui-Un Gloria Kim, student of Peter Wiley

Paul Kim, student of Joseph Silverstein

Julianne Lee, student of Victor Danchenko

Jung-min Amy Lee, student of Yumi Ninomiya Scott

Priscilla Lee, student of David Soyer

David Ludwig, student of Richard Danielpour

Victoria Luperi, student of Donald Montanaro

Marvin Moon, student of Joseph de Pasquale

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

The Curtis Institute of Music

RECITAL SERIES
2000/2001 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Thirtieth Student Recital

Monday, January 22, 2001
Curtis Hall, 8 p.m.

❧

Concerto in F minor, Op. 18 — Oskar Böhme (1870-1938)

Allegro moderato
Andante religioso
Rondo: Allegro scherzando

Mary Bowden, *trumpet*
Hugh Sung, *piano*

Sinfonia concertante for Cello and Orchestra, Op. 125 — Sergei Prokofiev (1891-1953)

Andante
Allegro giusto
Andante con moto

Daniel Lee, *cello*
Hugh Sung, *piano*

Intermission

Concerto No. 1 in E minor, Op. 11 — Frédéric Chopin (1810-1849)

Allegro maestoso: Risoluto
Romance: Larghetto
Rondo: Vivace

Hyosun Lim, *piano*
Hugh Sung, *piano accompaniment*

❧

Mary Bowden, student of David Bilger

Daniel Lee, student of Orlando Cole & Peter Wiley

Hyosun Lim, student of Gary Graffman

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

❧

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NEXT RECITAL...

Wed., January 24
Curtis Hall, 8:00 p.m.

Chamber Music by Curtis Composers

John B Hedges — *Toccata for Organ: Lanapalooza*
Svetlana Fiakretdinova, organ

David Ludwig — *Blue Rider*
Victoria Luperi, clarinet
Jonathan Biss, piano

Eli Marshall — *Concerto for 14 Players*
The Curtis Chamber Ensemble

James Ra — *Concertino for Chamber Orchestra*
The Curtis Chamber Ensemble

William Rowson — *Sextet for Strings*
Donnie Deacon, violin
Benjamin Bowman, violin
Sharon Wei, viola
Marvin Moon, viola
Efe Baltacigil, cello
Joel W. Noyes, cello

Yevgeniy Sharlat — *Concertino for Viola and Eight Players*
Anton Jivaev, viola
Andrea Kaplan, flute
Geoffrey Deemer, oboe
Jose Franch-Ballester, clarinet
Adrian Morejon, bassoon
Skye Chung-Ming Chang, trumpet
David Rumbaugh, trombone
Efe Baltacigil, cello

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RECITAL SERIES
2000/2001 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Thirty-first Student Recital

Wednesday, January 24, 2001
Curtis Hall, 8 p.m.

Chamber Music by Curtis Composers

❧

Blue Rider — David Ludwig (b. 1972)

Composition V
Improvisation XXIX
Improvisation VII
Improvisation XXXI, "Sea Battle"
Composition X

Victoria Luperi, *clarinet*
Jonathan Biss, *piano*

Sextet for Strings — William Rowson (b. 1977)

Donnie Deacon, *violin*
Benjamin Bowman, *violin*
Sharon Wei, *viola*
Marvin Moon, *viola*
Efe Baltacigil, *cello*
Joel W. Noyes, *cello*

Concertino for Viola and Eight Players — Yevgeniy Sharlat (b. 1977)

Quasi liberamente ma con moto
Allegretto
Recitative and Aria
Rondo giocoso

Anton Jivaev, *viola*

The Curtis Chamber Ensemble
Yevgeniy Sharlat, *conductor*

INTERMISSION

Toccata for Organ, "Lanapalooza" — John B Hedges (b. 1974)

Svetlana Fiakhretdinova, *organ*

Concertino for Chamber Orchestra — James Ra (b. 1974)

The Curtis Chamber Ensemble
Thomas Hong, *conductor*

Concerto for Fourteen Players — Eli Marshall (b. 1977)

Introduction
Chaconne
Steps for Two
Tune for Sue
Allegro con Soul
Passacaglia
Funeral March: Perpetual motion

The Curtis Chamber Ensemble
Eli Marshall, *conductor*

❧

Photographic and recording equipment may not be used in Curtis Hall.

❧

Tonight's concert marks the debut of our new concert grand piano – a gift from Elizabeth M. Bowden to The Curtis Institute of Music

❧

Efe Baltacigil, student of Peter Wiley

Jonathan Biss, student of Leon Fleisher

Benjamin Bowman, student of Aaron Rosand

Donnie Deacon, student of Ida Kavafian & Jaime Laredo

Svetlana Fiakhretdinova, student of John Weaver

John B Hedges, student of Richard Danielpour

Thomas Hong, student of Otto-Werner Mueller

Anton Jivaev, student of Joseph de Pasquale

David Ludwig, student of Richard Danielpour

Victoria Luperi, student of Donald Montanaro

Eli Marshall, student of Ned Rorem

Marvin Moon, student of Joseph de Pasquale

Joel W. Noyes, student of David Soyer

James Ra, student of Richard Danielpour

William Rowson, student of Ned Rorem

Yevgeniy Sharlat, student of Richard Danielpour

Sharon Wei, student of Karen Tuttle

❧

The Curtis Institute of Music

RECITAL SERIES
2000/2001 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Thirty-second Student Recital

Friday, January 26, 2001
Curtis Hall, 8 p.m.

❧

Cadenza for Viola — Krzysztof Penderecki (b. 1933)

Rachel Ku, *viola*

Sonata in F minor, Op. 120, No. 1 — Johannes Brahms (1833-1897)

Allegro appassionato
Andante un poco adagio
Allegretto grazioso
Vivace

Yoon-Jung Chang, *viola*
Anna Polonsky, *piano*

INTERMISSION

Rhapsody in Blue — George Gershwin (1898-1937)

Rhapsody on a Theme of Paganini, Op. 43 — Sergei Rachmaninoff (1873-1943)

Di Wu, *piano*
Hugh Sung, *piano accompaniment*

❧

Yoon-Jung Chang, student of Joseph de Pasquale

Rachel Ku, student of Joseph de Pasquale

Di Wu, student of Gary Graffman

Anna Polonsky, Staff Pianist

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

❧

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NEXT RECITAL...

ALUMNI RECITAL SERIES

Stewart Goodyear, piano
Sun., January 28
Curtis Hall, 3:00 p.m.

Works by Mozart, Chopin & Prokofiev, plus Mr. Goodyear's Variations on "Eleanor Rigby"

Admission: $25; call 215-893-1999

STUDENT RECITAL SERIES

Mon., January 29
Curtis Hall, 8:00 p.m.

Beethoven	*Sonata No. 18 in E-flat major, Op. 31, No. 3* Jie Chen, piano
Haydn	*Sonata in F major, Hob. XVI:23*
Prokofiev	*Sonata No. 6 in A major, Op. 82* Hyosun Lim, piano
Saint-Saëns	*Introduction and Rondo Capriccioso, Op. 28*
Takemitsu	*Hika* Reina Inui, violin Hugh Sung, piano

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The Curtis Institute of Music

Alumni Recital Series

Stewart Goodyear, piano

Sunday, January 28, 2001
3:00 p.m.
Curtis Hall

2000/2001 Season

The Curtis Institute of Music

Gary Graffman, President/Director

Stewart Goodyear, piano

Sunday, January 28, 2001 • 3:00 p.m.

Wolfgang Amadeus Mozart (1756-1791)
Sonata in A major, K. 331
Andante grazioso
Menuetto
Alla turca: Allegretto

Stewart Goodyear (b. 1978)
Variations on "Eleanor Rigby"

Intermission

Frédéric Chopin (1810-1849)
Ballade No. 3 in A-flat major, Op. 47

Chopin
Scherzo No. 3 in C-sharp minor, Op. 39

Sergei Prokofiev (1891-1953)
Sonata No. 7 in B-flat major, Op. 83
Allegro inquieto
Andante caloroso
Precipitato

Biography

Stewart Goodyear (Piano '98)

In the two years since his graduation from Curtis, Stewart Goodyear has made a name for himself not only as a pianist, but also as a composer. In recent seasons, he toured the United States with the Toronto Symphony, led by Jukka-Pekka Saraste, and collaborated with the National Arts Center Orchestra of Canada, led by Pinchas Zuckerman and Lawrence Foster. He also appeared with the Cleveland Orchestra, Detroit Symphony, Philadelphia Orchestra and Saint Louis Symphony in the United States, as well as the Montreal Symphony and Vancouver Symphony Orchestra in Canada. Following his New York debut with Emmanuel Krivine and the Mostly Mozart Festival Orchestra in 1999, Mr. Goodyear was the guest soloist on that orchestra's final Japan tour, conducted by Gerard Schwarz. As an orchestral soloist, Mr. Goodyear has earned accolades from critics and the public alike for always improvising his cadenzas during performances of concertos from the classical period. While a student at Curtis, he studied with Leon Fleisher and Claude Frank, and subsequently earned a Master of Music degree from the Juilliard School, studying with Oxana Yablonskaya.

Mr. Goodyear has written by commission for the Toronto Youth Symphony for its 25th anniversary, as well as for the Santa Fe Chamber Music Festival. In recital at New York's Lincoln Center last summer, he premiered his Variations on "Eleanor Rigby," which is based on the popular Beatles song by John Lennon and Paul McCartney.

Alumni Society of Greater Philadelphia

Hershel Gordon, *Chair*
Marcantonio Barone
Blanche Burton-Lyles
Edith Evans Frumin
Fanabel Block Kremens
Alan Morrison
Matthew Rose, *Student Representative*
Richard Shapp

The Alumni Society of Greater Philadelphia consists of local alumni who support the next generation of Curtis musicians by presenting a series of alumni performances. Artists donate their services, and each year Society members work directly with The Institute to decide how proceeds from the Recital Series can be most beneficial to the students. In recent years, contributions have been made toward the student audition travel fund, the purchase of chamber music and listening equipment for the library, and student living expenses.

Alumni Recital Series Benefactors

Dr. Edward W.* & Yvette Arian
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Anne W. Litchfield
Mitchell Lurie*
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Ervin Miller
Alan Morrison*
Jeannine & Don Morrison
Ida Newman
Anne O'Donnell
Constance R. Rachlin*
Mrs. Samuel R. Rossman
Doris Samitz
James L. Sanderson
Helen K. Schwartz
Richard A. Shapp*
Charles Sterne III & Eileen Marolla
Mr. & Mrs. Josiah Stevenson IV
David W. Stroh
Warren H. Watanabe
Dr. & Mrs. Asher Woldow
Jack Wolgin & Julie Curson
Efrem Zimbalist III
Dr. Sidney N. Zubrow & Barbara Moskow Goldberg*

List complete as of January 12, 2001

**Indicates alumnus/alumna*

The Curtis Institute of Music

RECITAL SERIES
2000/2001 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Thirty-third Student Recital

Monday, January 29, 2001
Curtis Hall, 8 p.m.

❧

Sonata in F major, Hob. XVI:23 — Joseph Haydn (1732-1809)

- Allegro
- Adagio
- Finale: Presto

Sonata No. 6 in A major, Op. 82 — Sergei Prokofiev (1891-1953)

- Allegro moderato
- Allegretto
- Tempo di vàlzer lentissimo
- Vivace

Hyosun Lim, *piano*

INTERMISSION

Hika — Tōru Takemitsu (1930-1996)

Introduction and Rondo Capriccioso, Op. 28 — Camille Saint-Saëns (1835-1921)

Reina Inui, *violin*
Hugh Sung, *piano*

Sonata No. 18 in E-flat major, Op. 31, No. 3 — Ludwig van Beethoven (1770-1827)

Allegro
Scherzo: Allegretto vivace
Menuetto: Moderato e grazioso
Presto con fuoco

Jie Chen, *piano*

❧

Jie Chen, student of Seymour Lipkin

Reina Inui, student of Yumi Ninomiya Scott

Hyosun Lim, student of Gary Graffman

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

❧

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NEXT RECITAL...

Wed., January 31
Curtis Hall, 8:00 p.m.

Graduation Recital
Mara Lise Gearman, viola

Brahms	*Two Songs, Op. 91*
Bruch	*Romance, Op. 85*
Shostakovich	*Sonata, Op. 147*
Weber	*Andante and Hungarian Rondo in C minor, Op. 35*

with Meredith Arwady, contralto; Wen-Yin Chan, piano; and Hugh Sung, piano

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The Curtis Institute of Music

RECITAL SERIES
2000/2001 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Thirty-fourth Student Recital

Wednesday, January 31, 2001
Curtis Hall, 8 p.m.

❧

Graduation Recital
Mara Lise Gearman, viola

Romance for Viola and Orchestra, Op. 85 — Max Bruch (1838-1920)

Mara Gearman, *viola*
Hugh Sung, *piano*

Zwei Gesänge, Op. 91 — Johannes Brahms (1833-1897)
Gestillte Sehnsucht
Geistliches Wiegenlied

Lauren Curnow, *mezzo-soprano*
Mara Gearman, *viola*
Hugh Sung, *piano*

ndante and Hungarian Rondo
n C minor, Op. 35

Carl Maria von Weber
(1786-1826)

Mara Gearman, *viola*
Hugh Sung, *piano*

INTERMISSION

onata, Op. 147
Moderato
Allegretto
Adagio

Dmitri Shostakovich
(1906-1975)

Mara Gearman, *viola*
Wen-Yin Chan, *piano*

❧

he Brahms was prepared by Karen Tuttle.

Wen-Yin Chan, student of Peter Serkin

auren Curnow, student of Mikael Eliasen

Mara Gearman, student of Karen Tuttle

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

❧

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NEXT RECITAL...

Fri., February 2
Curtis Hall, 8:00 p.m.

Brahms	*Liebeslieder, Op. 52* Karen Slack, soprano Karin Caspi, mezzo-soprano Ramone Diggs, tenor Valeriano Lanchas, bass
Elgar	*Sea Pictures, Op. 37* Meredith Arwady, contralto
Lizst	*Three Petrarch Sonnets* Ramone Diggs, tenor
Wagner	*Wesendonk-Lieder* Carolyn Betty, soprano
	Mikael Eliasen, piano David Moody, piano

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The Curtis Institute of Music

RECITAL SERIES
2000/2001 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Thirty-fifth Student Recital

Friday, February 2, 2001
Curtis Hall, 8 p.m.

❧

Sieben frühe Lieder — Alban Berg (1885-1935)

- Nacht
- Schilflied
- Die Nachtigall
- Traumgekrönt
- Im Zimmer
- Liebesode
- Sommertage

Eve Gigliotti, *soprano*

Tre sonetti di Petrarca — Franz Liszt (1811-1886)

- Pace non trovo
- Benedetto sia'l giorno
- I' vidi in terra angelici costumi

Ramone Diggs, *tenor*

Fünf Gedichte für eine Frauenstimme (*Wesendonck Lieder*) — Richard Wagner (1813-1883)

- Der Engel
- Stehe still!
- Im Triebhaus
- Schmerzen
- Träume

Carolyn Betty, *soprano*

Mikael Eliasen, *piano*

***Liebeslieder*, Op. 52** — Johannes Brahms (1833-1897)

Rede, Mädchen, allzu liebes
Am Gesteine rauscht die Flut
O die Frauen
Wie des Abends schöne Röte
Die grüne Hopfenranke
Ein kleiner, hübscher Vogel
Wohl schön bewandt
Wenn so lind dein Auge mir
Am Donaustrande
O wie sanft die Quelle sich
Nein, es ist nicht auszukommen
Schlosser auf, und mache Schlösser
Vögelein durchrauscht die Luft
Sieh, wie ist die Welle klar
Nachtigall, sie singt so schön
Ein dunkeler Schacht ist Liebe
Nicht wandle, mein Licht
Es bebet das Gesträuche

Karen Slack, *soprano*
Karin Caspi, *mezzo-soprano*
Ramone Diggs, *tenor*
Valeriano Lanchas, *bass*

Mikael Eliasen, *piano*
David Moody, *piano*

Tonight's recital will be performed without intermission.

Photographic and recording equipment may not be used in Curtis Hall.

All of tonight's singers are students in the Vocal Studies Department under the direction of Mikael Eliasen.

Mikael Eliasen, Head of the Vocal Studies Department
David Moody, Opera & Voice Coach

The Curtis Institute of Music

RECITAL SERIES
2000/2001 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Thirty-sixth Student Recital

Monday, February 5, 2001
Curtis Hall, 8 p.m.

Piano Sonata, Op. 1 — Alban Berg (1885-1935)

***Mephisto Waltz* No. 1** — Franz Liszt (1811-1886)

Jie Chen, *piano*

Concerto No. 2 in G minor, Op. 63 — Sergei Prokofiev (1891-1953)

Allegro moderato
Andante assai
Allegro, ben marcato

Dina Nesterenko, *violin*
Hugh Sung, *piano*

Intermission

Wind Across Mountains — Keiko Abe (b. 1937)

James Deitz, *marimba*

Firedance Bill Whelan
arranged by James Deitz

James Deitz, *marimba*
Pius Cheung, *percussion*
Luke Giannini, *percussion*
Raúl Vergara, *percussion*

Concerto in D major, Op. 35 Piotr Ilyich Tchaikovsky (1840-1893)
Allegro moderato
Canzonetta: Andante
Finale: Allegro vivacissimo

Susie Park, *violin*
Hugh Sung, *piano*

❧

The Whelan was prepared by Don Liuzzi.

Jie Chen, student of Seymour Lipkin

Pius Cheung, student of Don Liuzzi

James Deitz, student of Don Liuzzi

Luke Giannini, student of Don Liuzzi

Dina Nesterenko, student of Victor Danchenko

Susie Park, student of Ida Kavafian & Jaime Laredo

Raúl Vergara, student of Don Liuzzi

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

❧

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NEXT RECITAL...

Wed., February 7
Curtis Hall, 8:00 p.m.

Organ Class of John Weaver

Bach	*Fantasie and Fugue in G minor, BWV 542* John Weaver, organ
Bach	*Six Schübler Chorales, BWV 645-650* David Mislin, organ
Dupré	*Cortège et litanie, Op. 19, No. 2*
Widor	*Allegro from Symphony No. 6 in G minor, Op. 42, No. 2* David Enlow, organ
Duruflé	*Suite for Organ, Op. 5* Svetlana Fiakhretdinova, organ
Mendelssohn	*Sonata No. 4 in B-flat major* Michael Lodico, organ

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The Curtis Institute of Music

RECITAL SERIES
2000/2001 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Thirty-seventh Student Recital

Wednesday, February 7, 2001
Curtis Hall, 8 p.m.

❧

Organ Class of John Weaver

Allegro from Symphony No. 6 in G minor, Op. 42, No. 2 — Charles-Marie Widor (1844-1937)

***Cortège et litanie*, Op. 19, No. 2** — Marcel Dupré (1886-1971)

David Enlow, *organ*

Sechs Choräle von verschiedener Art, BWV 645-650 (*Schübler Chorales*) — Johann Sebastian Bach (1685-1750)

Wachet auf, ruft uns die Stimme
Wo soll ich fliehen hin
Wer nur den lieben Gott läßt walten
Meine Seele erhebt den Herren
Ach bleib bei uns, Herr Jesu Christ
Kommst du nun, Jesu, vom Himmel herunter

David Mislin, *organ*

Fantasie and Fugue in G minor, BWV 542 — Bach

John Weaver, *organ*

INTERMISSION

Sonata in B-flat major, Op. 65, No. 4 — Felix Mendelssohn (1809-1847)

Allegro con brio
Andante religioso
Allegretto
Allegro maestoso e vivace

Michael Lodico, *organ*

Suite pour orgue, Op. 5 — Maurice Duruflé (1902-1986)

Prélude
Sicilienne
Toccata

Svetlana Fiakhretdinova, *organ*

❧

David Enlow, Svetlana Fiakhretdinova, Michael Lodico & David Mislin, students of John Weaver

John Weaver, Faculty

❧

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NEXT RECITAL...

Fri., February 9
Curtis Hall, 8:00 p.m.

Chopin *Concerto No. 2 in F minor, Op. 21*
Wen-Yin Chan, piano
Hugh Sung, piano accompaniment

Smetana *Quartet No. 1 in E minor, "From My Life"*
Hannah Hyo-Bin Jin, violin
David Coucheron, violin
Carrie Dennis, viola
Kaori Yamagami, cello

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2000/2001 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Thirty-eighth Student Recital

Friday, February 9, 2001
Curtis Hall, 8 p.m.

❧

Concerto No. 2 in F minor, Op. 21 — Frédéric Chopin (1810-1849)

Maestoso
Larghetto
Allegro vivace

Wen-Yin Chan, *piano*
Hugh Sung, *piano accompaniment*

Quartet No. 1 in E minor, "From My Life" — Bedřich Smetana (1824-1884)

Allegro vivo appassionato
Allegro moderato a la polka
Largo sostenuto
Vivace

Hannah Hyo-Bin Jin, *violin*
David Coucheron, *violin*
Carrie Dennis, *viola*
Kaori Yamagami, *cello*

The Smetana was prepared by Karen Tuttle.

Wen-Yin Chan, student of Peter Serkin

David Coucheron, student of Aaron Rosand

Carrie Dennis, student of Joseph de Pasquale & Michael Tree

Hannah Hyo-Bin Jin, student of Yumi Ninomiya Scott

Kaori Yamagami, student of Orlando Cole

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

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NEXT RECITAL...

Mon., February 12
Curtis Hall, 8:00 p.m.

Bach	*Prelude and Fugue No. 7 in E-flat major, BWV 876, from The Well-Tempered Clavier, Book II*
Liszt	*Sonata in B minor* Chu-Fang Huang, piano
Barber	*Violin Concerto, Op. 14* Jennifer Koh, violin Hugh Sung, piano
Henry Eccles	*Sonata in G minor* Bert Witzel, double bass Jungeun Kim, piano
Franck	*Sonata in A major* Reina Inui, violin Sean Kennard, piano

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The Curtis Institute of Music

RECITAL SERIES

2000/2001 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Thirty-ninth Student Recital

Sunday, February 11, 2001
Curtis Hall, 3 p.m.

Family Concert

Mary Wheelock, host

Three Short Pieces — Jacques Ibert (1890-1962)

III. Assez lent—Allegro scherzando

Jasmine Choi, *flute*
Reid G. Messich, *oboe*
Jose Franch-Ballester, *clarinet*
Julia Lockhart, *bassoon*
Michal Emanovsky, *horn*

Variations on an Arietta of Pergolesi — Otmar Nussio (1902-1990)

I. Arietta
II. Scherzetto

Julia Lockhart, *bassoon*
Benjamin Hochman, *piano*

Carmen Fantasy — Francis Borne (1862-1929)

Jasmine Choi, *flute*
Benjamin Hochman, *piano*

Fantasia on the Opera *La Traviata* by Giuseppe Verdi — Donato Lovreglio (1841-1907)

Jose Franch-Ballester, *clarinet*
Tamir Hasson, *piano*

Three Short Pieces — Ibert
II. Andante

Jasmine Choi, *flute*
Reid G. Messich, *oboe*
Jose Franch-Ballester, *clarinet*
Julia Lockhart, *bassoon*
Michal Emanovsky, *horn*

Sonata in A minor — Georg Philipp Telemann (1681-1767)
II. Spirituoso

Reid G. Messich, *oboe*
Benjamin Hochman, *piano*

A Midsummer Night's Dream — Felix Mendelssohn (1809-1847)
Nocturne

Michal Emanovsky, *horn*
Benjamin Hochman, *piano*

Three Short Pieces — Ibert
I. Allegro

Jasmine Choi, *flute*
Reid G. Messich, *oboe*
Jose Franch-Ballester, *clarinet*
Julia Lockhart, *bassoon*
Michal Emanovsky, *horn*

Questions and Closing Remarks

Photographic and recording equipment may not be used in Curtis Hall.

Jasmine Choi, student of Julius Baker & Jeffrey Khaner

Michal Emanovsky, student of Jerome Ashby

Jose Franch-Ballester, student of Donald Montanaro

Tamir Hasson, student of Otto-Werner Mueller

Benjamin Hochman, student of Claude Frank

Julia Lockhart, student of Bernard Garfield

Reid G. Messich, student of Richard Woodhams

Mary Wheelock, Outreach Coordinator

The Curtis Institute of Music

RECITAL SERIES
2000/2001 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Fortieth Student Recital

Monday, February 12, 2001
Curtis Hall, 8 p.m.

❧

Sonata in G minor — Henry Eccles (fl. 1694-1735)

Largo
Corrente: Allegro con spirito
Adagio
Vivace

Bert Witzel, *double bass*
Jungeun Kim, *piano*

Sonata in A major — César Franck (1822-1890)

Allegretto moderato
Allegro
Recitativo — Fantasia
Allegretto poco mosso

Reina Inui, *violin*
Sean Kennard, *piano*

INTERMISSION

Prelude and Fugue No. 7 in E-flat major, BWV 876, from *The Well Tempered Clavier*, Book II — Johann Sebastian Bach (1685-1750)

Sonata in B minor — Franz Liszt (1811-1886)

Chu-Fang Huang, *piano*

Concerto for Violin and Orchestra, Op. 14 — Samuel Barber (1910-1981)

Allegro
Andante
Presto in moto perpetuo

Jennifer Koh, *violin*
Hugh Sung, *piano*

❧

Chu-Fang Huang, student of Claude Frank

Reina Inui, student of Yumi Ninomiya Scott

Sean Kennard, student of Eleanor Sokoloff

Jennifer Koh, student of Ida Kavafian & Jaime Laredo

Bert Witzel, student of Harold Robinson

Samuel Barber (Composition '34)

Jungeun Kim, Staff Pianist

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

❧

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NEXT RECITAL...

Wed., February 14
Curtis Hall, 8:00 p.m.

Brahms	*Concerto in D major, Op. 77* Nicolas Kendall, violin Anna Polonsky, piano
Brahms	*Piano Quartet No. 3 in C minor, Op. 60* Donnie Deacon, violin Marvin Moon, viola Victoria Hurt, cello Hyosun Lim, piano
Georges Hüe	*Fantasie* Andrea Kaplan, flute Anna Polonsky, piano
Schumann	*Märchenbilder, Op. 113* Anthony Devroye, viola Anna Polonsky, piano

Programs are subject to change. Call the Recital Hotline for the most up-to-date information.

STUDENT RECITAL HOTLINE CALL 215-893-5261

Fast, easy & accurate. Call the Curtis Hotline at 215-893-5261 to obtain the most up-to-date program information for our free student recitals, which occur most Mondays, Wednesdays and Fridays throughout the school year. You can call anytime; the message is available 24 hours a day and gives program information for an entire week, which allows concertgoers to plan ahead.

The Hotline is easy to use. Simply follow these steps:

1) Dial the Hotline at 215-893-5261 for the recorded message.
2) Press the number for the day's program you'd like –
   - 1 for Monday
   - 2 for Wednesday
   - 3 for Friday
   - 4 for Tuesday & Thursday (concerts on a limited basis)
   - 5 for Saturday & Sunday (concerts on a limited basis)
3) After listening to one day's program, remain on the line to select another day's program.

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The Curtis Institute of Music

RECITAL SERIES
2000/2001 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Forty-first Student Recital

Wednesday, February 14, 2001
Curtis Hall, 8 p.m.

❧

Fantasie — Georges Hüe (1858-1948)

Andrea Kaplan, *flute*
Anna Polonsky, *piano*

Concerto in D major, Op. 77 — Johannes Brahms (1833-1897)

Allegro non troppo
Adagio
Allegro giocoso, ma non troppo vivace

Nicolas Kendall, *violin*
Hugh Sung, *piano*

Intermission

Märchenbilder, Op. 113 — Robert Schumann (1810-1856)

Nicht schnell
Lebhaft
Rasch
Langsam, mit melancholischem Ausdruck

Anthony Devroye, *viola*
Anna Polonsky, *piano*

Piano Quartet No. 3 in C minor, Op. 60 — Brahms

Allegro non troppo
Scherzo: Allegro
Andante
Finale: Allegro comodo

Donnie Deacon, *violin*
Marvin Moon, *viola*
Priscilla Lee, *cello*
Hyosun Lim, *piano*

Photographic and recording equipment may not be used in Curtis Hall.

The Brahms was prepared by David Soyer.

Donnie Deacon, student of Ida Kavafian & Jaime Laredo

Anthony Devroye, student of Joseph de Pasquale & Michael Tree

Andrea Kaplan, student of Julius Baker & Jeffrey Khaner

Nicolas Kendall, student of Victor Danchenko

Priscilla Lee, student of David Soyer

Hyosun Lim, student of Gary Graffman

Marvin Moon, student of Joseph de Pasquale

Anna Polonsky, Staff Pianist

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

The Curtis Institute of Music

RECITAL SERIES
2000/2001 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Forty-second Student Recital

Friday, February 16, 2001
Curtis Hall, 8 p.m.

❧

Concerto in E major — Karl Ditters von Dittersdorf (1739-1799)

Allegro moderato
Adagio
Allegro

Joseph H. Conyers, *double bass*

The Curtis Chamber Ensemble
Thomas Hong, *conductor*

Sinfonia concertante in E-flat major, K. 364 — Wolfgang Amadeus Mozart (1756-1791)

Allegro maestoso
Andante
Presto

Susie Park, *violin*
Jennifer Stumm, *viola*

The Curtis Chamber Ensemble
Thomas Hong, *conductor*

INTERMISSION

...won't you join the dance? — William Cahn (b. 1946)

Jon Keigwin, *double bass*
James Deitz, *percussion*

To the Gods of Rhythm — Nebojša Zivkovic (b. 1962)

James Deitz, *percussion*

Concerto in G major — Maurice Ravel (1875-1937)

Allegramente
Adagio assai
Presto

Ang Li, *piano*
Hugh Sung, *piano accompaniment*

❧

Photographic and recording equipment may not be used in Curtis Hall.

The Dittersdorf was prepared by Harold Hall Robinson.

Joseph H. Conyers, student of Harold Hall Robinson

James Deitz, student of Don Liuzzi

Thomas Hong, student of Otto-Werner Mueller

Jon Keigwin, student of Harold Hall Robinson

Ang Li, student of Eleanor Sokoloff

Susie Park, student of Ida Kavafian & Jaime Laredo

Jennifer Stumm, student of Karen Tuttle

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

The Curtis Institute of Music

RECITAL SERIES
2000/2001 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Forty-third Student Recital

Monday, February 19, 2001
Curtis Hall, 8 p.m.

❧

The King's Hunt, from the Fitzwilliam Virginal Book — John Bull (1562-1628)
arranged by Marcel Grandjany

Sicilienne variée — Jean-Michel Damase (b. 1928)

Chia-Yuan Liang, *harp*

Sonata in F major for Piano Four-Hands, K. 497 — Wolfgang Amadeus Mozart (1756-1791)

Adagio—Allegro di molto
Andante
Allegro

Jonathan Biss, *piano*
Benjamin Hochman, *piano*

Sonata pour harpe — Germaine Tailleferre (1892-1983)

Allegretto
Lento
Perpetuum mobile

Katherine Dolfe, *harp*

Harp Concerto, Op. 25 — Alberto Ginastera (1916-1983)

Allegro giusto
Molto moderato
Cadenza: Liberamente
Capriccioso: Vivace

Katherine Dolfe, *harp*
Hugh Sung, *piano*

❧

The Mozart was prepared by Claude Frank.

Jonathan Biss, student of Leon Fleisher

Katherine Dolfe, student of Judy Loman

Benjamin Hochman, student of Claude Frank

Chia-Yuan Liang, student of Judy Loman

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

❧

Tonight's recital will be performed without intermission.

Photographic and recording equipment may not be used in Curtis Hall.

The Curtis Institute of Music

RECITAL SERIES
2000/2001 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Forty-fourth Student Recital

Wednesday, February 21, 2001
Curtis Hall, 8 p.m.

❧

Overture on Hebrew Themes, Op. 34 — Sergei Prokofiev (1891-1953)

Jose Franch-Ballester, *clarinet*
Pavel Ilyashov, *violin*
Oscar Bohórquez, *violin*
Anton Jivaev, *viola*
Efe Baltacigil, *cello*
Anna Polonsky, *piano*

Concerto No. 21 in C major, K. 467 — Wolfgang Amadeus Mozart (1756-1791)

[Allegro maestoso]
Andante
Allegro vivace assai

You-You Zhang, *piano*
Anna Polonsky, *piano accompaniment*

Intermission

Quintet in G minor, Op. 57 — Dmitri Shostakovich (1906-1975)

Prelude: Lento
Fugue: Adagio
Scherzo: Allegretto
Intermezzo: Lento
Finale: Allegretto

Angelia Cho, *violin*
Solomiya Ivakhiv, *violin*
Sharon Wei, *viola*
Kaori Yamagami, *cello*
Christina Anum-Dorhuso, *piano*

❧

Photographic and recording equipment may not be used in Curtis Hall.

The Prokofiev was prepared by Donald Montanaro.

The Shostakovich was prepared by Steven Tenenbom.

Christina Anum-Dorhuso, student of Eleanor Sokoloff

Efe Baltacigil, student of Peter Wiley

Oscar Bohórquez, student of Aaron Rosand

Angelia Cho, student of Ida Kavafian

Jose Franch-Ballester, student of Donald Montanaro

Pavel Ilyashov, student of Ida Kavafian & Jaime Laredo

Solomiya Ivakhiv, student of Joseph Silverstein

Anton Jivaev, student of Joseph de Pasquale

Sharon Wei, student of Karen Tuttle

Kaori Yamagami, student of Orlando Cole

You-You Zhang, student of Seymour Lipkin

Anna Polonsky, Staff Pianist

The Curtis Institute of Music

RECITAL SERIES
2000/2001 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Forty-fifth Student Recital

Friday, February 23, 2001
Curtis Hall, 8 p.m.

❧

A Western Fanfare — Eric Ewazen (b. 1954)

Derek Lance, *trumpet*
Mary Bowden, *trumpet*
Jacquelyn Adams, *horn*
Ryan Johnstone, *trombone*
Zachary Bond, *bass trombone*

Concerto for Bass Trombone and Piano — Ewazen

Andante con moto
Andante espressivo
Allegro ritmico

Zachary Bond, *bass trombone*
Hugh Sung, *piano*

Sonata for Trumpet and Piano — Ewazen

Lento—Allegro molto
Allegretto
Allegro con fuoco

Derek Lance, *trumpet*
Hugh Sung, *piano*

INTERMISSION

Sonata for Trombone and Piano — Ewazen

Allegro maestoso
Adagio
Allegro giocoso

Anthony Wise, *trombone*
Hugh Sung, *piano*

Concerto in D minor, Op. 47 — Jean Sibelius (1865-1957)

Allegro moderato
Adagio di molto
Allegro, ma non troppo

Pavel Ilyashov, *violin*
Hugh Sung, *piano*

Photographic and recording equipment may not be used in Curtis Hall.

The Ewazen *Fanfare* was prepared by Frank Kaderabek.

Jacquelyn Adams, student of Jerome Ashby

Zachary Bond, student of Blair Bollinger

Mary Bowden, student of David Bilger

Pavel Ilyashov, student of Ida Kavafian & Jaime Laredo

Ryan Johnstone, student of Nitzan Haroz

Derek Lance, student of Frank Kaderabek

Anthony Wise, student of Nitzan Haroz

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

THE CURTIS INSTITUTE OF MUSIC

An Eighth-Decade Tribute to Joseph de Pasquale

Sunday, February 25, 2001
Curtis Hall
8 p.m.

The Curtis Institute of Music

Gary Graffman, *President/Director*

An Eighth-Decade Tribute to Joseph de Pasquale

Sunday, February 25, 2001
Curtis Hall
8 p.m.

Selections from 44 Viola Duets — Béla Bartók (1881-1945)

1. Teasing Song
2. Maypole Dance
5. Slovakian Song No. 1
10. Ruthenian Song
11. Cradle Song
19. A Fairy Tale
20. A Rhythm Song
32. Dancing Song
36. The Bag Pipe

Woongjoon Chang, *viola*
Yoon-Jung Chang, *viola*
Anthony Devroye, *viola*
Anton Jivaev, *viola*
You-Young Kim, *viola*
Marvin Moon, *viola*

Remarks Gary Graffman
Roberto Díaz

Brandenburg Concerto No. 6 in B-flat major, BWV 1051 Johann Sebastian Bach (1675-1750)

[Allegro]
Adagio ma non tanto
Allegro

Choong-Jin Chang, *viola*
Che-Hung Chen, *viola*
Donald R. Clauser, *viola*
Roberto Díaz, *viola*
David Nicastro, *viola*
Anna Marie Ahn Petersen, *viola*
Burchard Tang, *viola*
Stephen Wyrczynski, *viola*
Soo Ryoung Bae, *cello*
Gloria de Pasquale, *cello*
Joel W. Noyes, *cello*
Ranaan Meyer, *double bass*
Julia Lockhart, *harpsichord*

Please join us for a reception in the Bok Room immediately following the performance.

Tonight's recital will be performed without intermission.

Photographic and recording equipment may not be used in Curtis Hall.

Joseph de Pasquale

One of the most influential violists of the past century, Joseph de Pasquale has made a profound impact on the repertoire and perception of the instrument. He has commissioned works and performed premieres by such composers as Joseph Castaldo, Curtis alumnus George Rochberg and Walter Piston, as well as the Philadelphia and Boston premieres of concertos by Walton, Milhaud and Bartók. Having received his earliest training from his father, Mr. de Pasquale entered The Curtis Institute of Music following high school, enrolling originally as a violinist. Heeding the recommendation of Max Aronoff and Jascha Brodsky of the Curtis String Quartet, he switched majors, studying with Mr. Aronoff, Louis Bailly and William Primrose during his time at Curtis.

Following his graduation in 1942, Mr. de Pasquale joined the Boston Symphony Orchestra in 1947 as its principal viola. In 1964, he took up the same position in the Philadelphia Orchestra, remaining there for over 30 years until his retirement in 1996. In addition to solo engagements with the Philadelphia Orchestra, Boston Symphony and others, he has collaborated with celebrated musicians, including Jascha Heifetz and Gregor Piatigorsky, with whom he recorded and performed in Carnegie Hall. Mr. de Pasquale is a dedicated teacher and chamber music coach as well, with former students in major orchestras around the globe. A member of the Curtis faculty since 1964, he also teaches at the Peabody Institute of the Johns Hopkins University and has served on the faculty of the Indiana University School of Music.

Students participating in this evening's recital:

Soo Ryoung Bae, student of Orlando Cole
Woongjoon Chang, Yoon-Jung Chang, Anton Jivaev, You-Young Kim & Marvin Moon, students of Joseph de Pasquale
Anthony Devroye, student of Joseph de Pasquale & Michael Tree
Julia Lockhart, student of Bernard Garfield
Ranaan Meyer, student of Harold Hall Robinson
Joel W. Noyes, student of David Soyer

Special thanks to members of the Philadelphia Orchestra:

Choong-Jin Chang (Violin '92, Viola '94)*
Che-Hung Chen (Viola '00)*
Donald R. Clauser (Viola '67)*
Gloria de Pasquale, cello, guest
Roberto Díaz (Viola '84)*
David Nicastro, viola, guest*
Anna Marie Ahn Petersen (Viola '92)*
Burchard Tang (Viola '99)*
Stephen Wyrczynski (Viola '91)*

**Former students of Mr. de Pasquale*

The Curtis Institute of Music

RECITAL SERIES
2000/2001 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Forty-sixth Student Recital

Monday, February 26, 2001
Curtis Hall, 8 p.m.

❧

Sonata in A major, L. 195	Domenico Scarlatti (1685-1757)
Sonata in F-sharp minor, L. 32	Scarlatti
Sonata in F minor, L. 382	Scarlatti
Sonata in B-flat major, L. 50	Scarlatti

Christina Anum-Dorhuso, *piano*

Twenty-four Preludes, Op. 28 — Frédéric Chopin (1810-1849)

Agitato
Lento
Vivace
Largo
Allegro molto
Lento assai
Andantino
Molto agitato
Largo
Allegro molto
Vivace
Presto
Lento
Allegro
Sostenuto
Presto con fuoco
Allegretto
Allegro molto
Vivace
Largo
Cantabile
Molto agitato
Moderato
Allegro appassionato

Sean Kennard, *piano*

INTERMISSION

Variations on a Theme by Paganini, Op. 35 — Johannes Brahms (1833-1897)

Christina Anum-Dorhuso, *piano*

***Sea Pictures*, Op. 37** — Edward Elgar (1857-1934)

Sea Slumber Song
In Haven (Capri)
Sabbath Morning at Sea
Where Corals Lie
The Swimmer

Meredith Arwady, *contralto*
Mikael Eliasen, *piano*

Photographic and recording equipment may not be used in Curtis Hall.

❧

Christina Anum-Dorhuso, student of Eleanor Sokoloff

Meredith Arwady, student of Mikael Eliasen

Sean Kennard, student of Eleanor Sokoloff

Mikael Eliasen, Head of the Vocal Studies Department

❧

The Symphony Orchestra of *The Curtis Institute of Music*

February 27, 2001

Academy of Music

DAVID ZINMAN,
CONDUCTOR

The Curtis Institute of Music

Gary Graffman, President/Director

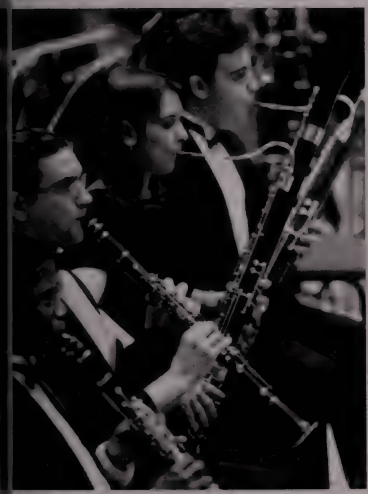
The Curtis Institute of Music was founded by Mary Louise Curtis Bok in 1924 to train exceptionally gifted young musicians for careers as performing artists on the highest professional level. It provides merit-based full-tuition scholarships for all its students, attracting the finest young musicians from the entire world. Currently 169 students from the United States and 26 other countries study with the school's renowned 82-member faculty, which includes Julius Baker, Leon Fleisher, Claude Frank, Gary Graffman, Jaime Laredo, Seymour Lipkin, Otto-Werner Mueller, Lionel Party, Ned Rorem, Aaron Rosand, Peter Serkin, members of the Guarneri String Quartet and many of the principal players of the Philadelphia Orchestra.

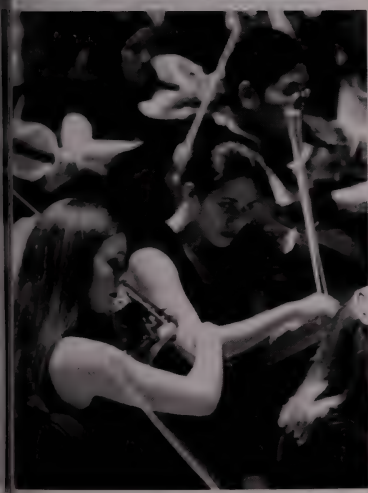
The Curtis Institute of Music offers numerous and varied opportunities for music lovers to hear students perform on the Student Recital Series and in performances of the Curtis Opera Theatre and the Symphony Orchestra. At Curtis, these thrice-weekly recitals are an integral part of every student's education. In keeping with The Institute's mission, it is essential that all Curtis students have the opportunity to perform, and perform often, in public. The Recital Series is the primary vehicle by which students gain this experience, giving the young musicians the opportunity to appear as soloists and members of chamber music groups.

The Curtis Opera Theatre is the performing entity of Curtis' Vocal Studies Department. Headed by Mikael Eliasen, it is composed of approximately 25 singers of outstanding talent between the ages of 10 and 28. Enrollment in the Vocal Studies Department is intentionally kept small in order to insure individual attention for all of the students. This philosophy has proven successful over the years: Since The Institute's founding, over 40 alumni have gone on to sing with the Metropolitan Opera, and Curtis graduates can be found on the rosters of opera companies worldwide.

The Symphony Orchestra of The Curtis Institute of Music is composed of 100 students between the ages of 10 and 26. Under the direction of Otto-Werner Mueller, head of Curtis' Conducting Department; David Hayes, music director of the Philadelphia Singers; and distinguished visiting conductors, the ensemble gives several concerts throughout the year. Guest conductors who have recently worked with the Orchestra include Riccardo Chailly, James Levine, Kurt Masur, Zubin Mehta, André Previn, Sir Simon Rattle, Mstislav Rostropovich, Wolfgang Sawallisch, Leonard Slatkin, Yuri Temirkanov and David Zinman. The Curtis presence is striking among the "Big Five" American symphony orchestras, where Curtis-trained players occupy over 25% of the principal desks.

Photo credits: Jean Brubaker
Steve Sherman
Don Tracy





The Symphony Orchestra of The Curtis Institute of Music

THE JACK WOLGIN ORCHESTRAL CONCERTS

Orchestral concerts are supported by the Jack Wolgin Curtis Orchestral Concerts Endowment Fund.

TUESDAY, FEBRUARY 27, 2001

ACADEMY OF MUSIC

8:00 PM

DAVID ZINMAN,
conductor

MAHLER

Symphony No. 9 in D major

Andante comodo

Im Tempo eines gemächlichen Ländlers

Rondo. Burleske: Allegro assai. Sehr trotzig

Adagio: Sehr langsam und noch zurückhalten

THIS CONCERT WILL BE PERFORMED WITHOUT INTERMISSION.

David Zinman

Currently in his sixth season as music director of the Tonhalle Orchestra in Zurich, David Zinman previously served as music director of the Baltimore Symphony Orchestra for 13 years and is now its conductor emeritus. His work with both orchestras has been distinguished by his programming of broad repertoire, his strong commitment to contemporary music and his introduction of historically-informed performances. Mr. Zinman's extensive discography includes more than 80 recordings, for which he has earned five Grammy and two Grand Prix du Disque awards, two Edison Prizes, the Deutsche Schallplattenpreis and a Gramophone Award.

Since his American conducting debut with the Philadelphia Orchestra in 1967, Mr. Zinman has led many of the world's leading orchestras and has served as music director of the Baltimore Symphony Orchestra, Rochester Philharmonic, Rotterdam Philharmonic and the Netherlands Chamber Orchestra. He has conducted all of the major North-American ensembles and frequently appears with leading orchestras around the globe, including the Berlin Philharmonic, London Symphony, Orchestre de Paris, Amsterdam's Concertgebouw, the Royal Philharmonic, Israel Philharmonic and the Philharmonia of London.

Mr. Zinman also has a long-standing dedication to education: He was named music director of the Aspen Music Festival and School in 1998, where he also serves as program director of the newly-formed American Academy of Conducting. He also has had a close relationship with The Curtis Institute of Music over the years and is making his third concert appearance and his tenth collaboration with the Symphony Orchestra in tonight's performance.

PROGRAM NOTES

by Dr. Richard E. Rodda

Gustav Mahler

Born: Kalischt, Bohemia, July 7, 1860
Died: Vienna, May 18, 1911

Symphony No. 9 in D major

"I don't choose what to compose. It chooses me," insisted Gustav Mahler. In the three towering works comprising the final phase of his creative life (*Das Lied von der Erde*, the Ninth Symphony and the unfinished Tenth Symphony), the Fate that had chosen to smite him was not just hinted at by the music, but was the very essence of its message. These late works were born in the shattering year of 1907, during which not one but three separate shocks befell the composer that crushed his happiness and hastened his early death at the age of 50.

First, Mahler severed his stormy association with the Vienna Opera, over which he had presided for the preceding decade. Although, according to every report, he had raised the level of performance both on stage and in the orchestra pit to an unprecedentedly high level, he had also acquired many enemies in the process. A demoniacal worker and an unremitting perfectionist, he alienated performers through his criticisms when they could not achieve the standards he demanded. Against the continuing background of budgetary distress, hide-bound Viennese conservatism and muted but pervasive anti-Semitism, Mahler began to feel that his tenure had been a failure, and he resigned in March 1907.

The second blow landed early that summer, though premonitory quiverings had been heralding its arrival for several months. Dr. Friedrich Kovacs of Vienna diagnosed a serious heart condition in Mahler caused by subacute endocarditis

and advised him that all strenuous activity would have to cease if the disease were not to prove rapidly fatal. To Mahler, an avid swimmer and hiker, this was terrible news. Apart from the change in his daily schedule, however, this condition also forced the 46-year-old composer to face squarely up to his own mortality — something which had been a residual undercurrent in his life-long melancholia, but which now became Mahler's obsession.

Already shaken in his career and his physical well-being, the third fateful stroke numbed his family life. In July, his beloved four-year-old daughter, Maria, died of scarlet fever and diphtheria. Mahler, like Shakespeare's Brutus, was "sick of many griefs."

After the discovery of his heart condition, Mahler limited his physical exercise, carrying a pedometer with him so as not to exceed the prescribed number of daily steps. He refused, however, to abandon his work. He spent four winter seasons in New York conducting the Metropolitan Opera and the New York Philharmonic, returning to Austria during the summers to compose. During the summer of 1909, he worked feverishly on his Symphony No. 9, a composition which took considerable courage on his part to complete, since he was superstitiously wary of ninth symphonies: Beethoven, Schubert, Bruckner and Dvořák had all died without getting past that number. In an attempt to skirt the problem, Mahler had not numbered the successor to his Eighth Symphony, but created it instead as a song cycle-symphony titled *Das Lied von der Erde* (*The Song of the Earth*). Since this new work would therefore actually be his *tenth* symphony, Mahler reasoned that "now the danger is past." The music,

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however, gives a different message — a message of farewell, of acceptance of mortality and of the deep realization of the wondrous gift of life just when it seemed, because of its imminent loss, to be most precious to Mahler. "I am thirstier than ever for life, and I find the 'habit of living' sweeter than ever," he wrote in 1909 to his dear friend and disciple, the conductor Bruno Walter.

In addition to the personal leavetaking embodied in its notes, the Ninth Symphony, like all of Mahler's works, expands beyond the limits of the composer's daily life in two important directions — the communicative and the historical. Of all Mahler's symphonies, this one goes most directly to the listener's heart. It has a quality almost unmatched by any other music to turn our thoughts inward, to encourage us to examine the deepest and most secret recesses of our humanity.

The Ninth Symphony is a gesture of farewell in the historical sense, as well. Mahler, heir to two centuries of the greatest and most profound German music, knew that his works stood at the end of the hallowed tradition of symphonic music extending back through Brahms and Beethoven to Mozart and Haydn and Bach. He was also acutely aware that more than just this mode of artistic expression was waning. The forces that ignited World War I were already swinging into place in 1909, and Mahler was convinced that life as he knew it would be destroyed and would never come again. In the words of Edward Downes, "The composer felt that the entire tradition, the works of the past he loved, the values by which he lived, even the sensitivity to perceive these things — were all sliding with him irretrievably into oblivion."

As did all of his sensitive European contemporaries, Mahler perceived around him a cracking of society, one that he felt was going to bring down the very political, social and artistic structures upon which he had built his life. He could not, of course, foretell his own calamities or the start of the Great War in 1914 that realized his vision, but he did bring to his last works a sense of portentous uneasiness and irreplaceable loss that mirror the era in which he lived. "Mahler's music expressed the intuitive forebodings of an artist listening to the distant rumblings of the future and, as such, formulating the apprehensions of the suppressed and inarticulate... who found in him, the Austrian Jew, their most sympathetic spokesman," commented Hans Redlich. The overwhelming poignancy of Mahler's music arises from his juxtaposition of these cosmic concerns with the simple, personal joys of nature, family, love and the other essential values that nurture our humanity. As a testament to the ebbing of a great man's life, the art that he cherished, and even the society in which he lived, Mahler's Ninth Symphony is among the most poignant works ever composed.

Bruno Walter, who led the premiere of the Ninth Symphony in Vienna a year after the composer's death, spoke also of the work's "prophetic significance in purely musical terms. Here Mahler stands once more upon the mysterious threshold beyond which lies a new unexplored province of the realm of music. Mahler's themes appear as ghostly symbols, reduced to bare outlines; the texture is thinned out, much as in some passages of the latest Beethoven; the independent melodic entities are projected bluntly against a vast empty horizon and clash with each other in harsh, portentous friction." The Ninth Symphony proved to be an enormous influence on Mahler's younger Viennese colleagues, especially Arnold Schoenberg,

who followed its lead in creating a new musical style for the new century.

For all of its universal significance, however, the creation of the Ninth Symphony, like all of Mahler's music, was intimately bound up with his personal life. In her account of their years together, his wife, Alma, left a charming anecdote concerning the work's composition in the chapter dated "Christmas, 1910":

"Our drawing-room [in New York City's Plaza Hotel] was a corner room. It had three enormous windows, one of which was a bow-window occupying the whole corner. Immediately below there was the Plaza, but the noise of its ceaseless traffic reached us only as a murmur. In front, we had a magnificent view over the vast Central Park, studded with lakes and ponds.

"We often went for walks together that winter, or else I sent Mahler out alone with Gucki [i.e., Anna, the Mahlers' younger daughter]. It was good, too, that he should get to know his little girl, of whom he grew more and more fond. I could see them nearly the whole time from my ninth-floor window, walking together in Central Park and snowballing each other.

"He always [revised and orchestrated] his compositions of the summer during the winter. This time it was the Ninth Symphony, for the Tenth was not completed and he had a superstitious fear of working on it. He played bits of *Das Lied von der Erde* to me almost daily during those last two years. One day while he was working, Gucki stood beside him, watching with engrossment. He was scratching out one note after another. 'Papi,' she said, 'I wouldn't like to be a note.' 'Why not?' he asked. 'Because then you might scratch me out and blow me away.' He was so delighted that he came at once to tell me what she had said."

* * *

The formal structure of Mahler's Ninth Symphony is unusual. It comprises two fast, sardonic central movements flanked at beginning and end by massive *Adagio* statements. Each movement represents a particular kind of farewell. The first is a farewell to love, to intimacy, to spiritual pleasures. The second, a hard-edged *Ländler* or German peasant dance, could be either (or both) a farewell to the simple joys of country life or a modern evocation of that fearful medieval omnipresence, the Dance of Death. The third movement, a mocking *Burleske*, leaves behind the tawdry attractions of the city and of sophisticated life. The finale is a farewell to life itself.

Throughout his score, both in the musical notes and in the performance markings, Mahler left not mere indications of these meanings, but a trail of neon signposts. The ending is marked *ersterbend* ("*dying away*"); one section bears the legend *Freund Hein spielt auf* ("*the Grim Reaper plays*"), another *Wie ein schwerer Kondukt* ("*like a somber funeral procession*"); "O vanished days of youth, O scattered love... " is scrawled at one point in the manuscript. It is the music, however, that most fully reflects Mahler's mind: the violent clashes of contrasting materials in the unique and complex structure of the first movement (the works of Beethoven's last years, such as the Piano Sonata, Op. 109, come to mind); the distorted and brittle dance of the second; the chaotic maelstrom of the third; the gradual slipping away of the delicate strands of melody — of life itself — in the finale. These tell us more about the feelings of the dying composer than could any written words.

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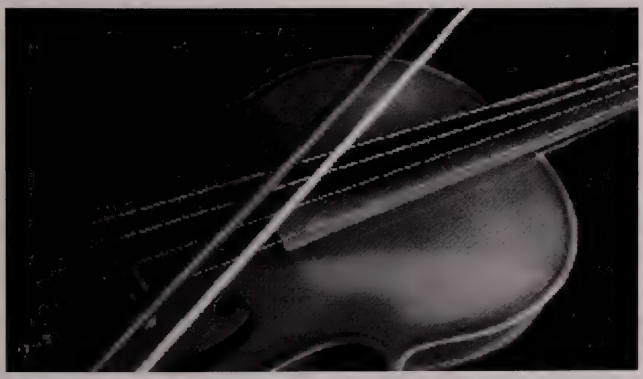

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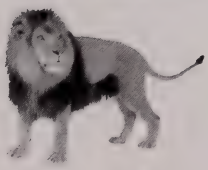

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The Curtis Institute of Music

RECITAL SERIES
2000/2001 SEASON

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Faculty Recital
David Soyer, cello
Seymour Lipkin, piano

Wednesday, February 28, 2001
Curtis Hall, 8 p.m.

❧

Sonata in D major, BWV 1028 — Johann Sebastian Bach (1685-1750)

- Adagio
- Allegro
- Andante
- Allegro

Sonata in D major, Op. 102, No. 2 — Ludwig van Beethoven (1770-1827)

- Allegro con brio
- Adagio con molto sentimento d'affetto
- Allegro—Allegro fugato

INTERMISSION

Sonata in G minor, Op. 65 — Frédéric Chopin (1810-1849)

- Allegro moderato
- Scherzo
- Largo
- Finale: Allegro

❧

Photographic and recording equipment may not be used in Curtis Hall.

BIOGRAPHIES

David Soyer, cello

Cellist David Soyer has served on the Curtis faculty since 1968. Born in Philadelphia, he studied with Diran Alexanian, Emanuel Feuermann and Pablo Casals. A founding member of the Guarneri String Quartet, he has performed in leading recital halls around the globe, and his recordings with the Quartet are available on the Phillips, RCA Gold Seal and Arabesque labels. As a solo performer, Mr. Soyer has also appeared in concert with many of the world's major orchestras and in recital with such artists as Rudolf Serkin, Peter Serkin, Mieczyslaw Horszowski, Rudolf Firkusny and András Schiff, among others. A dedicated educator as well as a musician, Mr. Soyer is on the faculties of the Manhattan School of Music and the University of Maryland, in addition to teaching at Curtis.

Seymour Lipkin, piano

A member of the Curtis faculty since 1969, pianist Seymour Lipkin received his Bachelor of Music degree from The Institute in 1947, studying with David Saperton, Mieczyslaw Horszowski and Rudolf Serkin. At Tanglewood, he studied conducting with Serge Koussevitzky and shortly thereafter became apprentice conductor of the Cleveland Orchestra under George Szell. In 1948 Mr. Lipkin won the Rachmaninoff Competition (as a pianist) and has since played with all the major U.S. orchestras. He also continued his conducting career at the New York City Opera; as assistant conductor (under fellow alumnus Leonard Bernstein) of the New York Philharmonic; and as music director of the Joffrey Ballet. Since 1987 Mr. Lipkin has been artistic director of the Kniesel Hall Summer Chamber Music Festival in Blue Hill, Maine.

The Curtis Institute of Music

RECITAL SERIES
2000/2001 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Forty-seventh Student Recital

Friday, March 2, 2001
Curtis Hall, 8 p.m.

❧

Graduation Recital
Joel W. Noyes, cello

Suite No. 1 in G major, BWV 1007 — Johann Sebastian Bach (1685-1750)

- Prélude
- Allemande
- Courante
- Sarabande
- Menuett I & II
- Gigue

Joel W. Noyes, *cello*

Sonata in G minor, Op. 65 — Frédéric Chopin (1810-1849)

Allegro moderato
Scherzo
Largo
Finale: Allegro

Joel W. Noyes, *cello*
Benjamin Hochman, *piano*

INTERMISSION

Sonata, Op. 8 — Zoltán Kodály (1882-1967)

Allegro maestoso ma appassionato
Adagio
Allegro molto vivace

Joel W. Noyes, *cello*

❧

Benjamin Hochman, student of Claude Frank

Joel W. Noyes, student of David Soyer

❧

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NEXT RECITAL...

There are no student recitals from March 5-9 due to Curtis' Spring Break.

The Student Recital Series will resume on Monday, March 12.

Programs are subject to change. Call the Recital Hotline for the most up-to-date information.

STUDENT RECITAL HOTLINE CALL 215-893-5261

Fast, easy & accurate. Call the Curtis Hotline at 215-893-5261 to obtain the most up-to-date program information for our free student recitals, which occur most Mondays, Wednesdays and Fridays throughout the school year. You can call anytime; the message is available 24 hours a day and gives program information for an entire week, which allows concertgoers to plan ahead.

The Hotline is easy to use. Simply follow these steps:

1) Dial the Hotline at 215-893-5261 for the recorded message.
2) Press the number for the day's program you'd like –
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   - 2 for Wednesday
   - 3 for Friday
   - 4 for Tuesday & Thursday (concerts on a limited basis)
   - 5 for Saturday & Sunday (concerts on a limited basis)
3) After listening to one day's program, remain on the line to select another day's program.

In addition to the Hotline, biweekly schedules of the student recital programs will be available in the Common Room at The Institute on the 2nd and 4th Friday of each month.

WOULD YOU LIKE TO BE ON CURTIS' MAILING LIST?

To receive a copy of The Curtis Institute of Music's season brochure and other information about The Institute, please fill out a Mailing List Request Form, which is available in the Common Room. You can also be added to the mailing list by calling 215-893-5279 during business hours.

The Curtis Institute of Music

Alumni Recital Series

Songs My Father Taught Me: Mack Harrell, A Musical Memoir

Lynn Harrell,
cello and speaker

Victor Santiago Asunción,
piano, guest

Friday, March 9, 2001
8:00 p.m.
Curtis Hall

2000/2001 Season

The Curtis Institute of Music

Gary Graffman, President/Director

Songs My Father Taught Me: Mack Harrell, A Musical Memoir

Lynn Harrell, cello and speaker

Victor Santiago Asunción, piano, guest

Friday, March 9, 2001 • 8:00 p.m.

Franz Schubert (1797-1828) ***An die Musik*, Op. 88, No. 2, D. 547**

Private recording, 1959
Mack Harrell, *baritone*
Paul Velluci, *piano*

Johann Sebastian Bach (1685-1750) **"Ich habe genug" from Cantata No. 82**

Cleveland Orchestra recording, 1959
Robert Shaw, *conductor*
Mack Harrell, *baritone*

Performer Biographies

Lynn Harrell (Cello '63)

Curtis alumnus **Lynn Harrell** is respected around the world as a soloist, chamber musician, recitalist, conductor and teacher. In recent seasons, he has appeared with such orchestras as those of Boston, Chicago and Philadelphia, as well as the London and Israel Philharmonic Orchestras. In 1994, Mr. Harrell performed with the Royal Philharmonic and Gilbert Levine at the Vatican's first official commemoration of the millions of lives lost in the Holocaust, a historic event attended by Pope John Paul II and the Chief Rabbi of Rome. Mr. Harrell was also celebrated at the Hong Kong Philharmonic's three-week "Lynn Harrell Cello Festival" in 1999. As a chamber musician, Mr. Harrell has enjoyed a long-standing collaboration with pianist Vladimir Ashkenazy and violinist Pinchas Zukerman, appearing as a trio in prestigious halls around the world, and receiving two Grammy Awards for Best Classical Recording. His extensive discography includes recordings on the EMI, RCA, New World and London/Decca labels, and he is the recipient of numerous honors, including the first Avery Fisher Award. Mr. Harrell is a regular participant in the Aspen Music Festival, where in the summer of 1999 he premiered his program *Songs My Father Taught Me*.

Victor Santiago Asunción

Pianist **Victor Santiago Asunción** has performed in recital in Canada, Japan, Mexico and his native Philippines, as well as major venues in the United States, including Carnegie's Weill Recital Hall, Lincoln Center and the New Jersey Performing Arts Center. As an orchestral piano and harpsichord soloist, he has worked with such conductors as Sergio Esmilla, Harold Farberman, Corrick Brown, Enrique Bátiz, Zev Dorman, Arthur Weisberg, Claudio Ribeiro, Bobby McFerrin, Sidney Harth and James Judd. In addition to his frequent collaborations with Mr. Harrell, Mr. Asunción has worked with violinist Daniel Heifetz, flutist Nadine Asin, clarinetists Bil Jackson and Ted Oien, hornist John Cerminaro, the Classical Band, members of the Vienna Philharmonic, and the Harid and Emerson String Quartets. His recordings can be heard on the Hartt and ERM labels, as well as DEUX, the independent label he founded in 1996.

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The Alumni Society of Greater Philadelphia consists of local alumni who support the next generation of Curtis musicians by presenting a series of alumni performances. Artists donate their services, and each year Society members work directly with The Institute to decide how proceeds from the Recital Series can be most beneficial to the students. In recent years, contributions have been made toward the student audition travel fund, the purchase of chamber music and listening equipment for the library, and student living expenses.

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The Curtis Institute of Music

RECITAL SERIES
2000/2001 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Forty-eighth Student Recital

Monday, March 12, 2001
Curtis Hall, 8 p.m.

❧

Concerto No. 2 in B minor — Giovanni Bottesini (1821-1889)

Joseph W. Everett, *double bass*
Jungeun Kim, *piano*

Danzas españolas — Pablo de Sarasate (1844-1908)

Malagueña, Op. 21, No. 1
Habanera, Op. 21, No. 2
Romanza andaluza, Op. 22, No. 1
Playera, Op. 23, No. 1
Zapateado, Op. 23, No. 2

Katie Hyun, *violin*
Hugh Sung, *piano*

Intermission

Sonata for Flute and Piano, Op. 14 — Robert Muczynski (b. 1929)

Allegro deciso
Scherzo: Vivace
Andante
Allegro con moto

Andrea Kaplan, *flute*
Hugh Sung, *piano*

Concerto in B minor, Op. 104 — Antonín Dvořák (1841-1904)

Allegro
Adagio ma non troppo
Finale: Allegro moderato

Yeon-Sun Joo, *cello*
Hugh Sung, *piano*

❧

Joseph W. Everett, student of Harold Hall Robinson

Katie Hyun, student of Aaron Rosand

Yeon-Sun Joo, student of Orlando Cole

Andrea Kaplan, student of Julius Baker & Jeffrey Khaner

~~Jungeun Kim, Staff Pianist~~

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

❧

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NEXT RECITAL...

Tues., March 13
Curtis Hall, 8:00 p.m.

Bruch — *Scottish Fantasy, Op. 46*
Stephanie Jeong, violin
Hugh Sung, piano

Messiaen — *Theme and Variations*
Dina Nesterenko, violin
Hugh Sung, piano

Sarasate — *Carmen Fantasy, Op. 25*
Celeste Golden, violin
Hugh Sung, piano

Schubert — *Auf dem Strom, Op. Post. 119, D. 943*
Tiffany Abban, soprano
Brian Anderson, horn
Thomas Hong, piano

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The Curtis Institute of Music

RECITAL SERIES
2000/2001 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Forty-ninth Student Recital

Tuesday, March 13, 2001
Curtis Hall, 8 p.m.

❧

Thème et variations — Olivier Messiaen (1908-1992)

Dina Nesterenko, *violin*
Hugh Sung, *piano*

***Carmen Fantasy*, Op. 25** — Pablo de Sarasate (1844-1908)

Celeste Golden, *violin*
Hugh Sung, *piano*

***Auf dem Strom*, Op. Post. 119, D. 943** — Franz Schubert (1797-1828)

Tiffany Abban, *soprano*
Brian Anderson, *horn*
Thomas Hong, *piano*

Scottish Fantasy, Op. 46 — Max Bruch (1838-1920)

Grave — Adagio cantabile
Allegro —
Andante sostenuto
Finale: Allegro guerriero

Stephanie Jeong, *violin*
Hugh Sung, *piano*

❧

The Schubert was prepared by Jerome Ashby.

Tiffany Abban, student of Marlena Malas

Brian Anderson, student of Jerome Ashby

Celeste Golden, student of Ida Kavafian & Jaime Laredo

Thomas Hong, student of Otto-Werner Mueller

Stephanie Jeong, student of Aaron Rosand

Dina Nesterenko, student of Victor Danchenko

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

❧

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NEXT RECITAL...

Wed., March 14
Curtis Hall, 8:00 p.m.

Beethoven	*Sonata No. 3 in A major, Op. 69* Kaori Yamagami, cello Christina Anum-Dorhuso, piano
Brahms	*Sonata No. 3 in D minor, Op. 108* Karina Canellakis, violin Anna Polonsky, piano
Mendelssohn	*Concerto No. 1 in G minor, Op. 25* Sean Kennard, piano Hugh Sung, piano accompaniment

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The Curtis Institute of Music

RECITAL SERIES
2000/2001 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Fiftieth Student Recital

Wednesday, March 14, 2001
Curtis Hall, 8 p.m.

❧

Sonata No. 3 in D minor, Op. 108 — Johannes Brahms (1833-1897)

Allegro
Adagio
Un poco presto e con sentimento
Presto agitato

Karina Canellakis, *violin*
Anna Polonsky, *piano*

Sonata No. 3 in A major, Op. 69 — Ludwig van Beethoven (1770-1827)

Allegro ma non tanto
Scherzo: Allegro molto
Adagio cantabile — Allegro vivace

Kaori Yamagami, *cello*
Christina Anum-Dorhuso, *piano*

Intermission

Concerto No. 1 in G minor, Op. 25 — Felix Mendelssohn (1809-1847)

Molto allegro con fuoco
Andante
Presto: Molto allegro e vivace

Sean Kennard, *piano*
Hugh Sung, *piano*

❧

Christina Anum-Dorhuso, student of Eleanor Sokoloff

Karina Canellakis, student of Ida Kavafian

Sean Kennard, student of Eleanor Sokoloff

Kaori Yamagami, student of Orlando Cole

Anna Polonsky, Staff Pianist

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

❧

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NEXT RECITAL...

Thurs., March 15
Church of St. Luke and the Epiphany, 330 S. 13th St.
8:00 p.m.

Bach	*Cantata No. 51, Jauchzet Gott in allen Landen* Amanda Gosier, soprano
Bach	*"Erbarme dich, mein Gott" from St. Matthew's Passion* Jeffrey Kim, countertenor
Udo Zimmermann	*Die weisse Rose* Eve Gigliotti, soprano Glenn Alamilla, tenor
	The Curtis Chamber Ensemble Sarah Hatsuko Hicks & Erik Nielsen, conductors

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The Curtis Institute of Music

RECITAL SERIES
2000/2001 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Student Recital

Thursday, March 15, 2001
Church of St. Luke and the Epiphany, 8 p.m.

❧

Cantata No. 51, *Jauchzet Gott in allen Landen* — Johann Sebastian Bach (1685-1750)

Aria: "Jauchzet Gott in allen Landen"
Recitativo: "Wir beten zu dem Tempel an"
Aria: "Höchster, mache deine Güte"
Chorale and Aria: "Sei Lob und Preis mit Ehren" — "Alleluia"

Amanda Gosier, *soprano*
Karl Sweedy, *trumpet*

The Curtis Chamber Ensemble
Sarah Hatsuko Hicks, conductor

***Die weisse Rose* (The White Rose)** — Udo Zimmermann (b. 1943)

Eve Gigliotti, *soprano*
Glenn Alamilla, *tenor*

The Curtis Chamber Ensemble
Erik Nielsen, conductor

"Erbarme dich, mein Gott" from *St Matthew's Passion*, BWV 244 Bach

Jeffrey Kim, *countertenor*
Donnie Deacon, *violin*

The Curtis Chamber Ensemble
Sarah Hatsuko Hicks, conductor

❧

Glenn Alamilla, student of Marlena Kleinman Malas

Donnie Deacon, student of Ida Kavafian & Jaime Laredo

Eve Gigliotti, Amanda Gosier & Jeffrey Kim, students of Joan Patenaude-Yarnell

Erik Nielsen, student of Otto-Werner Mueller

Karl Sweedy, student of Frank Kaderabek

Joe Hannigan (Weston Sound), sound design, guest

Sarah Hatsuko Hicks, Faculty

❧

There will be a short pause following Cantata No. 51.

❧

The Curtis Conducting Program is supported in part by The Helen F. Whitaker Fund.

❧

Photographic and recording equipment may not be used during the concert.

NEXT RECITAL...

Fri., March 16
Curtis Hall, 8:00 p.m.

Barber	*Summer Music, Op. 31* Andrea Kaplan, flute Geoffrey Deemer, oboe Agnes Marchione, clarinet Adrian Morejon, bassoon Adam Krauthamer, horn
Beethoven	*Sonata No. 26 in E-flat major, Op. 81a, "Les adieux"*
Scarlatti	*Sonata in B minor, L. 33* Ang Li, piano
Bruch	*Scottish Fantasy, Op. 46* Susie Park, violin Robert Koenig, piano
Chopin	*Sonata in G minor, Op. 65* Kaori Yamagami, cello Christina Anum-Dorhuso, piano

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The Curtis Institute of Music

RECITAL SERIES
2000/2001 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Fifty-first Student Recital

Friday, March 16, 2001
Curtis Hall, 8 p.m.

❧

Sonata in B minor, L. 33 — Domenico Scarlatti (1685-1757)

Sonata No. 26 in E-flat major, Op. 81a, "Les adieux" — Ludwig van Beethoven (1770-1827)

Les adieux: Adagio—Allegro
L'absence: Andante espressivo
Le retour: Vivacissimamente

Ang Li, *piano*

Sonata in G minor, Op. 65 — Frédéric Chopin (1810-1849)

Allegro moderato
Scherzo
Largo
Finale: Allegro

Kaori Yamagami, *cello*
Christina Anum-Dorhuso, *piano*

INTERMISSION

***Summer Music*, Op. 31** — Samuel Barber (1910-1981)

Andrea Kaplan, *flute*
Geoffrey Deemer, *oboe*
Agnes Marchione, *clarinet*
Adrian Morejon, *bassoon*
Adam Krauthamer, *horn*

***Scottish Fantasy*, Op. 46** — Max Bruch (1838-1920)

Grave—Adagio cantabile
Allegro—
Andante sostenuto
Finale: Allegro guerriero

Susie Park, *violin*
Robert Koenig, *piano*

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The Barber was prepared by Anthony Gigliotti.

Christina Anum-Dorhuso, student of Eleanor Sokoloff

Geoffrey Deemer, student of Richard Woodhams

Andrea Kaplan, student of Julius Baker & Jeffrey Khaner

Adam Krauthamer, student of Jerome Ashby

Ang Li, student of Eleanor Sokoloff

Agnes Marchione, student of Donald Montanaro

Adrian Morejon, student of Bernard Garfield

Susie Park, student of Ida Kavafian & Jaime Laredo

Kaori Yamagami, student of Orlando Cole

Robert Koenig, Staff Pianist

The Curtis Institute of Music

RECITAL SERIES
2000/2001 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Fifty-second Student Recital

Sunday, March 18, 2001
Curtis Hall, 8 p.m.

❧

Sonata No. 1 in G minor for Solo Violin, BWV 1001 — Johann Sebastian Bach (1685-1750)

Adagio
Fuga: Allegro
Siciliana
Presto

Pius Cheung, *marimba*

Inspirations diabolique — Rick Tagawa (b. 1947)

Introduction
Dance
Adagio—Tarantella
Cadenza
Perpetual motion

Pius Cheung, *percussion*

Sonata No. 2 in A minor, BWV 1003 — Bach

Grave
Fuga
Andante
Allegro

Solomiya Ivakhiv, *violin*

Sonata for Horn and Piano (1939) — Paul Hindemith (1895-1963)

Mäßig bewegt
Ruhig bewegt
Lebhaft

Brian Anderson, *horn*
Sean Kennard, *piano*

❧

Brian Anderson, student of Jerome Ashby

Pius Cheung, student of Don Liuzzi

Solomiya Ivakhiv, student of Joseph Silverstein

Sean Kennard, student of Eleanor Sokoloff

❧

Tonight's recital will be performed without intermission.

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NEXT RECITAL...

Mon., March 19
Curtis Hall, 8:00 p.m.

A program of orchestral works by Curtis composers

Call the Recital Hotline for further information.

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2000/2001 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Fifty-third Student Recital

Monday, March 19, 2001
Curtis Hall, 8 p.m.

❧

Curtis Composers
with The Symphony Orchestra of The Curtis Institute of Music

Arcadia — James Ra (b. 1974)

Thomas Hong, *conductor*

Salaam, Shalom — Eli Marshall (b. 1977)

Eli Marshall, *conductor*

The Conqueror Worm, Dramatic Scene for Bass and Orchestra — Yevgeniy Sharlat (b. 1977)

Matthew Rose, *bass*
Sarah Hatsuko Hicks, *conductor*

INTERMISSION

Violin Concerto — John B Hedges (b. 1974)

spinnaker
Thorpeness storm
autumn waves on Dewey Beach

Helena Baillie, *violin*
John B Hedges, *conductor*

NightVision — David Ludwig (b. 1972)

Sarah Hatsuko Hicks, *conductor*

❧

Helena Baillie, student of Ida Kavafian & Arnold Steinhardt

John B Hedges, student of Richard Danielpour

Thomas Hong, student of Otto-Werner Mueller

David Ludwig, student of Richard Danielpour

Eli Marshall, student of Ned Rorem

James Ra, student of Richard Danielpour

Matthew Rose, student of Marlena Kleinman Malas

Yevgeniy Sharlat, student of Richard Danielpour

Sarah Hatsuko Hicks, Faculty

❧

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NEXT RECITAL...

Wed., March 21
Curtis Hall, 8:00 p.m.

Boulez	*Sonatine* Benjamin Shwartz, flute Hugh Sung, piano
Chopin	*Sonata No. 3 in B minor, Op. 58*
Rachmaninoff	*Prelude No. 2 in B-flat major, Op. 23* *Prelude No. 4 in D major, Op. 23* *Prelude No. 5 in G major, Op. 32* Han-Chien Lee, piano
Haydn	*Quartet in D major, Op. 76, No. 5* Zachary DePue, violin Jung-min Amy Lee, violin Marvin Moon, viola Priscilla Lee, cello
Sarasate	*Caprice basque, Op. 24* Alicia Hui, violin Hugh Sung, piano

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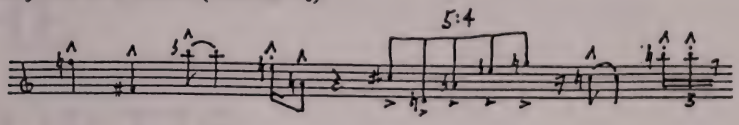
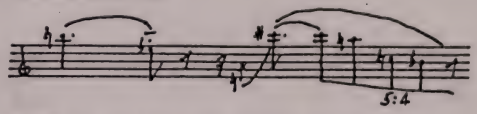
Notes to Inheritance and Modernity
Motific development and formal scheme in Boulez's *Sonatine*

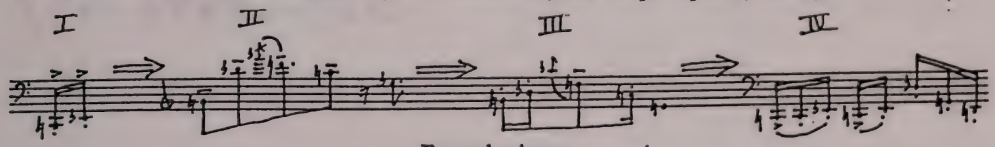
Primary row and theme (denoted P_0):



Foreign theme of 'second movement,' unrelated to P_0:



Minor third- idée fixe, foreign to P_0. Heard at very beginning in bass of piano, then distinctly at end of intro., again at beginning of *Rapide* ('first movement') etc. Forms basis for motifs of *Tempo scherzando* ('third movement') and *Tempo rapide* ('fourth'):



Formal scheme

<u>Introduction - *Très librement - Lent*</u> A quasi improvisatory section. Presents the main ideas of the piece, but in a somewhat obscure, veiled manner. Minor third heard at beginning and very clearly at end. <u>I - *Rapide* (~first theme)</u> After the minor third answers the end of the intro., flute plays P_0. P_0 is then developed. <u>II - *Très Modéré, presque lent* (~second theme)</u> New, foreign theme. Development of P_0, both as motif and in trills, passed between flute and piano. f, f# motif. new foreign motif, anticipates scherzo. <u>III - *Tempo scherzando* (~development)</u> In form of Scherzo and Trio: scherzo, trio I, scherzo, trio II, no da capo. <u>scherzo I</u> - based on foreign motif with minor third, first heard in mvmt II. <u>trio I</u> -begins with anticipation of trio II. then chromatic ascent with interruptions: c#, d, ... , f! leading to *Très Large* - P_0 in piano. <u>scherzo II</u> - motif clarified in end. <u>trio II</u> - *en eclaboussures* - 3 voice rhythmic canon. same closing idea as mvmt I.	<u>IV *Tempo rapide* (~recapitulation)</u> Begins with piano cadenza. Inversion of P_0 in deep bass of piano. quasi recapitulation of mvmt I. then flute joins in development of P_0. <u>*Subitement Très Rapide*</u> Minor third on C with new rhythmic motif. *Très progressivement* → *Extrêment rapide*. gradually thinning out of texture, fragmenting of themes. <u>Coda</u> *Très Modéré* - foreign theme of 2nd mvmt in piano, but marcato. then again, retrograded and halved in duration. *Très Large* - P_0 in piano (not concluded) [interruption by scherzando motif, but slowly] *Très Rapide* - final burst and conclusion of P_0.

Ben Shwartz March 20, 2001 3:00 PM

The Curtis Institute of Music

RECITAL SERIES
2000/2001 SEASON

The Curtis Institute of Music

Gary Graffman, President/Director

Faculty Recital
Syrinx Trio
Jeffrey Khaner, *flute*
Elizabeth Hainen, *harp, guest*
Roberto Díaz, *viola*

Tuesday, March 20, 2001
Curtis Hall, 8 p.m.

❧

Elegiac Trio — Arnold Bax (1883-1953)

Trio — Harald Genzmer (b. 1909)
- Fantasia
- Scherzo
- Notturno
- Thema mit Variationen

Intermission

Souvenir — Walter Piston (1894-1976)

Sonata pour flûte, alto et harpe — Claude Debussy (1862-1918)
- Pastorale
- Interlude
- Final

❧

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BIOGRAPHIES

Jeffrey Khaner, flute

Curtis faculty member **Jeffrey Khaner** has served as principal flute of the Philadelphia Orchestra since 1990, a position he had previously held with the Cleveland Orchestra. Prior to his Cleveland appointment, Mr. Khaner was principal flute of the Atlantic Symphony in Halifax, Canada, and the Mostly Mozart Festival in New York, and co-principal flute of the Pittsburgh Symphony. A native of Montreal, Mr. Khaner studied with Jeanne Baxtresser and, later, with Julius Baker at the Juilliard School, where he received a Bachelor of Music degree with honors in 1980. Mr. Khaner has given recitals and master classes in the U.S. and abroad, and he has appeared as soloist with the Montreal Symphony, Philadelphia Orchestra, Cleveland Orchestra and Atlantic Symphony, among others.

Elizabeth Hainen, harp, guest

Elizabeth Hainen joined the Philadelphia Orchestra as its principal harp in June 1994, having previously held the same position with the Kennedy Center Opera Orchestra. As a soloist, she has performed, toured and recorded with a number of orchestras, including those of Philadelphia, Atlanta, Detroit and Indianapolis, as well as the New World Symphony and Chicago Civic Orchestra. In summer 1996, Ms. Hainen was the featured soloist at the Sixth World Harp Congress in Seattle and also made her Mann Music Center debut with the Philadelphia Orchestra, performing Mozart's Concerto for Flute and Harp in C major with Mr. Khaner. Ms. Hainen was the Silver Medalist at the 1989 USA International Harp Competition, where she won the prize for best performance of a contemporary work; she has also earned first prizes in the American String Teachers Association and the National Society of Arts and Letters competitions.

Roberto Díaz (Viola '84)

Violist **Roberto Díaz**, a 1984 graduate of The Curtis Institute of Music, has earned high praise for his work both as a soloist and as a chamber musician. Before being named principal viola of the Philadelphia Orchestra in 1996, Mr. Díaz was principal viola of the National Symphony and a member of the Boston Symphony. He has appeared as soloist with such orchestras as the Philadelphia Orchestra, National Symphony, Boston Pops, Bayerischer Rundfunk Orchestra, Saarbrücken Radio Orchestra, Russian State Symphony and Venezuela's Orquesta Simón Bolivar. Recital engagements have included performances in major venues in New York, Boston, Los Angeles, Chicago and Washington, D.C., as well as Helsinki, Munich and Moscow. As a chamber musician, Mr. Díaz has collaborated with some of today's leading artists, including Isaac Stern, Yo-Yo Ma, Emanuel Ax and Yefim Bronfman. Mr. Díaz began his training at the Chilean Conservatory; while at Curtis, he studied with Joseph de Pasquale, then principal viola of the Philadelphia Orchestra.

The Curtis Institute of Music

RECITAL SERIES
2000/2001 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Fifty-fourth Student Recital

Wednesday, March 21, 2001
Curtis Hall, 8 p.m.

❧

Sonatine — Pierre Boulez (b. 1925)

Benjamin Shwartz, *flute*
Hugh Sung, *piano*

Prelude No. 5 in G major, Op. 32 — Sergei Rachmaninoff (1873-1943)

Prelude No. 2 in B-flat major, Op. 23 — Rachmaninoff

Prelude No. 4 in D major, Op. 23 — Rachmaninoff

Sonata No. 3 in B minor, Op. 58 — Frédéric Chopin (1810-1849)

Allegro maestoso
Scherzo: Molto vivace
Largo
Finale: Presto non tanto

Han-Chien Lee, *piano*

Intermission

Caprice basque, Op. 24 — Pablo de Sarasate (1844-1908)

Alicia Hui, *violin*
Hugh Sung, *piano*

Quartet in D major, Hob. III:79 — Joseph Haydn (1732-1809)

Allegretto
Largo: Cantabile e meste
Menuetto: Allegro
Finale: Presto

Zachary DePue, *violin*
Jung-min Amy Lee, *violin*
Marvin Moon, *viola*
Priscilla Lee, *cello*

Sonatine — Boulez

Benjamin Shwartz, *flute*
Hugh Sung, *piano*

❧

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The Haydn was prepared by Steven Tenenbom.

Zachary DePue, student of Ida Kavafian & Jaime Laredo

Alicia Hui, student of Victor Danchenko

Han-Chien Lee, student of Eleanor Sokoloff

Jung-min Amy Lee, student of Yumi Ninomiya Scott

Priscilla Lee, student of David Soyer

Marvin Moon, student of Joseph de Pasquale

Benjamin Shwartz, student of Julius Baker & Jeffrey Khaner

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

The Curtis Institute of Music

RECITAL SERIES
2000/2001 SEASON

The Edith L. and Robert Prostkoff

The Curtis Institute of Music

Gary Graffman, President/Director

Fifty-fifth Student Recital

Friday, March 23, 2001
Curtis Hall, 8 p.m.

❧

Suite in G minor, Op. 131d, No. 1 — Max Reger (1873-1916)

Molto sostenuto
Vivace
Andante sostenuto
Molto vivace

Carrie Dennis, *viola*

Introduzione e fughetta — Hidas Frigyes (b. 1928)

Anthony Wise, *trombone*
Zachary Bond, *bass trombone*

Sonata, "Vox Gabrieli" — Stjepan Šulek (1914-1986)

Ryan Johnstone, *trombone*
Hugh Sung, *piano*

Intermission

"Achieved is the Glorious Work"
from *The Creation*, Hob. XXI:2
arranged by Donald G. Miller — Joseph Haydn (1732-1809)

Trois chansons
arranged by Michael Levin — Claude Debussy (1862-1918)

Dieu! qu'il la fait bon regarder!
Quand j'ai ouy le tambourin
Yver, vous n'estes qu'un villain

Être ou ne pas être — Henri Tomasi (1901-1971)

Presto
arranged by Jean Thilde — Wolfgang Amadeus Mozart (1756-1791)

That's a'Plenty
arranged by Jack Gale — Traditional

Hey Jude
arranged by Ingo Luis — John Lennon/Paul McCartney (1940-1980) (b. 1942)

with James Deitz, *percussion*

Yesterday
arranged by Ed Kocher — Lennon/McCartney

with James Deitz, *percussion*

Scarborough Fair
arranged by Bill Reichenbach — Traditional

Georgia on My Mind
arranged by Lars Halle — Traditional

No More Blues
arranged by Kim Scharnberg — Antônio Carlos Jobim (1927-1994)

Someone to Watch Over Me
arranged by Aaron Booz — George Gershwin (1898-1937)

Ryan Johnstone, *trombone*
David Rumbaugh, *trombone*
Anthony Wise, *trombone*
Zachary Bond, *bass trombone*

❧

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The Debussy, Gershwin, Haydn, Jobim, Lennon/McCartney, Mozart and traditional pieces were prepared by Blair Bollinger.

Zachary Bond, student of Blair Bollinger

James Deitz, student of Don Liuzzi

Carrie Dennis, student of Joseph de Pasquale & Michael Tree

Ryan Johnstone, student of Nitzan Haroz

David Rumbaugh, student of Nitzan Haroz

Anthony Wise, student of Nitzan Haroz

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

The Curtis Institute of Music

RECITAL SERIES
2000/2001 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Fifty-sixth Student Recital

Sunday, March 25, 2001
Curtis Hall, 3 p.m.

❧

Horn Class of Jerome Ashby

Lützours wilde Jagd Fantasie — Karl Stiegler (1876-1932)

Jacquelyn Adams, *horn*
Adam Krauthamer, *horn*
Brian Anderson, *horn*
Anneka Zuehlke, *horn*

Trio for Three Horns from Op. 82 — Antoine Reicha (1770-1836)

Allegretto
Lento
Finale: Allegro scherzando

Adam Krauthamer, *horn*
Brian Anderson, *horn*
Michal Emanovsky, *horn*

"Pizzicato ostinato" from Symphony No. 4 in F minor, Op. 36 — Piotr Ilyich Tchaikovsky (1840-1893)

Jacquelyn Adams, *horn*
Adam Krauthamer, *horn*
Brian Anderson, *horn*
Michal Emanovsky, *horn*

Duet for Two Horns from K. 487
Allegro
Minuetto: Allegretto
Polonaise

Wolfgang Amadeus Mozart
(1756-1791)

Jacquelyn Adams, *horn*
Anneka Zuehlke, *horn*

Scherzo
arranged by Frederick Steiner

Felix Mendelssohn
(1809-1847)

Jerome Ashby, *horn*
Jacquelyn Adams, *horn*
Brian Anderson, *horn*
Michal Emanovsky, *horn*
Adam Krauthamer, *horn*
Anneka Zuehlke, *horn*

Concerto in F major for Four Horns
Allegro maestoso
Adagio quasi andante
Allegro vivace

Heinrich Hübler
(1822-1893)

Jacquelyn Adams, *horn*
Brian Anderson, *horn*
Michal Emanovsky, *horn*
Adam Krauthamer, *horn*
Anneka Zuehlke, *horn*
Susanne Juliet Son, *piano*

This afternoon's recital will be performed without intermission.

Photographic and recording equipment may not be used in Curtis Hall.

All of the works on this afternoon's program were prepared by Jerome Ashby.

Jacquelyn Adams, Brian Anderson, Michal Emanovsky, Adam Krauthamer and Anneka Zuehlke, students of Jerome Ashby

Jerome Ashby, Faculty

Susanne Juliet Son (Piano '93)

The Curtis Institute of Music

RECITAL SERIES
2000/2001 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Fifty-seventh Student Recital

Sunday, March 25, 2001
Curtis Hall, 8 p.m.

❧

Bassoon Class of Bernard Garfield

Concerto in E minor, RV 484 — Antonio Vivaldi (1678-1741)

Allegro poco
Andante
Allegro

Julia Lockhart, *bassoon*
Susanne Juliet Son, *piano*

Concerto in F major, Op. 75 — Carl Maria von Weber (1786-1826)

Allegro ma non troppo
Adagio
Rondo

Catherine Luczkiw, *bassoon*
Susanne Juliet Son, *piano*

Intermission

Sonata in G major for Bassoon and Piano, Op. 168 — Camille Saint-Saëns (1835-1921)

Allegretto moderato
Allegro scherzando
Adagio — Allegro moderato

Adrian Morejon, *bassoon*
Kate Hazzard, *harp*

Prelude and Fugue for Four Bassoons — Arcady Dubensky (1890-1966)

Catherine Luczkiw, *bassoon*
Julia Lockhart, *bassoon*
Adrian Morejon, *bassoon*
Xin He, *bassoon*

Wachet auf — Johann Sebastian Bach (1685-1750)
arranged by Matthew Griffiths

Adrian Morejon, *bassoon*
Xin He, *bassoon*
Julia Lockhart, *bassoon*
Catherine Luczkiw, *bassoon*
Timothy Ressler, *double bass*
David Enlow, *harpsichord*

❧

Photographic and recording equipment may not be used in Curtis Hall.

❧

The Bach and Dubensky were prepared by Bernard Garfield.

David Enlow, student of John Weaver

Kate Hazzard, student of Judy Loman

Xin He, student of Bernard Garfield

Julia Lockhart, student of Bernard Garfield

Catherine Luczkiw, student of Bernard Garfield

Adrian Morejon, student of Bernard Garfield

Timothy Ressler, student of Harold Hall Robinson

Susanne Juliet Son (Piano '93)

❧

The Curtis Institute of Music

RECITAL SERIES
2000/2001 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Fifty-eighth Student Recital

Monday, March 26, 2001
Curtis Hall, 8 p.m.

❧

Concertino for Flute and Orchestra, Op. 107 — Cécile Chaminade (1857-1944)

Jasmine Choi, *flute*
Hugh Sung, *piano*

Concerto in D major, Op. 77 — Johannes Brahms (1833-1897)

Allegro non troppo
Adagio
Allegro giocoso, ma non troppo vivace

Anita Mishoukova, *violin*
Hugh Sung, *piano*

❧

Jasmine Choi, student of Julius Baker & Jeffrey Khaner

Anita Mishoukova, student of Victor Danchenko

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

❧

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NEXT RECITAL...

Tues., March 27
Curtis Hall, 8:00 p.m.

Bach *Sonata in B minor, BWV 1030*
Jasmine Choi, flute
Hugh Sung, piano

Beethoven *Concerto No. 2 in B-flat major, Op. 19*
Chu-Fang Huang, piano
Hugh Sung, piano accompaniment

Beethoven *Sonata No. 26 in E-flat major, Op. 81a, "Les adieux"*
Chu-Fang Huang, piano

Mussorgsky *Pictures from an Exhibition*
Di Wu, piano

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The Curtis Institute of Music

RECITAL SERIES
2000/2001 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Fifty-ninth Student Recital

Tuesday, March 27, 2001
Curtis Hall, 8 p.m.

❧

Sonata in B minor, BWV 1030 — Johann Sebastian Bach (1685-1750)

Andante
Largo e dolce
Presto

Jasmine Choi, *flute*
Hugh Sung, *piano*

Pictures from an Exhibition — Modest Mussorgsky (1839-1881)

Promenade—The Gnome—Promenade—The Old Castle—
Promenade—Tuileries—Bydlo—Promenade—
Ballet of Unhatched Chicks—Samuel Goldenberg and Schmuyle—
Promenade—The Market Place at Limoges—Catacombs—
Baba-Yaga's Hut—The Great Gate of Kiev

Di Wu, *piano*

INTERMISSION

Sonata No. 26 in E-flat major, Op. 81a, "Les adieux" — Ludwig van Beethoven (1770-1827)

Les adieux: Adagio—Allegro
L'absence: Andante espressivo
Le retour: Vivacissimamente

Chu-Fang Huang, *piano*

Concerto No. 2 in B-flat major, Op. 19 — Beethoven

Allegro con brio
Adagio
Rondo: Molto allegro

Chu-Fang Huang, *piano*
Hugh Sung, *piano accompaniment*

❧

Jasmine Choi, student of Julius Baker & Jeffrey Khaner

Chu-Fang Huang, student of Claude Frank

Di Wu, student of Gary Graffman

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

❧

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NEXT RECITAL...

Wed., March 28
Curtis Hall, 8:00 p.m.

Oboe Class of Richard Woodhams

Beethoven *Adagio for Oboe and Piano elaborated by Renate G. Rosenblatt*
Geoffrey Deemer, oboe
Hugh Sung, piano

Françaix *Divertissement*
Shea Scruggs, oboe
Jose Franch-Ballester, clarinet
Adrian Morejon, bassoon

Hindemith *Sonata for Oboe and Piano*
Geoffrey Deemer, oboe
Hugh Sung, piano

Saint-Saëns *Sonata, Op. 166*
Liang Wang, oboe
Han-Chien Lee, piano

Telemann *Sonata in A minor*
Reid G. Messich, oboe
Jungeun Kim, piano
Adrian Morejon, bassoon

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The Curtis Institute of Music

RECITAL SERIES
2000/2001 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Sixtieth Student Recital

Wednesday, March 28, 2001
Curtis Hall, 8 p.m.

❧

Oboe Class of Richard Woodhams

Sonata in A minor — Georg Philipp Telemann (1681-1767)

Siciliana
Spirituoso
Andante
Vivace

Reid G. Messich, *oboe*
Jungeun Kim, *piano*
Adrian Morejon, *bassoon*

Divertissement — Jean Françaix (1912-1997)

Prélude
Allegro assai
Élégie
Scherzo

Shea Scruggs, *oboe*
Jose Franch-Ballester, *clarinet*
Adrian Morejon, *bassoon*

Intermission

Sonata for Oboe and Piano, Op. 166 — Camille Saint-Saëns (1835-1921)

Andantino
Allegretto
Molto allegro

Liang Wang, *oboe*
Han-Chien Lee, *piano*

Adagio for Oboe and Piano — Ludwig van Beethoven (1770-1827)
from sketches for Oboe Concerto in F, Hess No. 12
elaborated by Renate G. Rosenblatt

Sonata for Oboe and Piano — Paul Hindemith (1895-1963)

Munter
Sehr langsam—Lebhaft—Sehr langsam, wie zuerst—
Wieder lebhaft

Geoffrey Deemer, *oboe*
Hugh Sung, *piano*

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The Françaix was prepared by Richard Woodhams.

Geoffrey Deemer, student of Richard Woodhams

Jose Franch-Ballester, student of Donald Montanaro

Han-Chien Lee, student of Eleanor Sokoloff

Reid G. Messich, student of Richard Woodhams

Adrian Morejon, student of Bernard Garfield

Shea Scruggs, student of Richard Woodhams

Liang Wang, student of Richard Woodhams

Jungeun Kim, Staff Pianist

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

Richard Woodhams, Faculty

The Curtis Institute of Music

RECITAL SERIES
2000/2001 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Sixty-first Student Recital

Friday, March 30, 2001
Curtis Hall, 8 p.m.

❧

Graduation Recital
Jinyeong Jessica Lee, violin

Chaconne in G minor — Tomaso Vitali (1663-1745)
arranged by Charlier/Auer

Sonata No. 7 in C minor, Op. 30, No. 2 — Ludwig van Beethoven (1770-1827)
- Allegro con brio
- Adagio cantabile
- Scherzo: Allegro
- Finale: Allegro

Jinyeong Jessica Lee, *violin*
Robert Koenig, *piano*

Intermission

Subito — Witold Lutoslawski (1913-1994)

Jinyeong Jessica Lee, *violin*
Robert Koenig, *piano*

Sonata in G minor — Claude Debussy (1862-1918)

Allegro vivo
Intermède: Fantasque et léger
Finale: Très animé

Jinyeong Jessica Lee, *violin*
Chu-Fang Huang, *piano*

Invocation — Robert Mann (b. 1920)

Jinyeong Jessica Lee, *violin*
Marvin Moon, *viola*

Polonaise brillante, Op. 4 — Henryk Wieniawski (1835-1880)

Jinyeong Jessica Lee, *violin*
Robert Koenig, *piano*

❧

Chu-Fang Huang, student of Claude Frank

Jinyeong Jessica Lee, student of Ida Kavafian

Marvin Moon, student of Joseph de Pasquale

Robert Koenig, Staff Pianist

❧

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NEXT RECITAL...

Sun., April 1
Curtis Hall, 8:00 p.m.

Graduation Recital
Jonathan Biss, piano

Beethoven *Sonata No. 4 in E-flat major, Op. 7*

Sonata No. 23 in F minor, Op. 57, "Appassionata"

Sonata No. 27 in E minor, Op. 90

Six Bagatelles, Op. 126

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Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Sixty-second Student Recital

Sunday, April 1, 2001
Curtis Hall, 8 p.m.

❧

Graduation Recital
Jonathan Biss, piano

Sonata No. 4 in E-flat major, Op. 7 — Ludwig van Beethoven (1770-1827)

- Allegro molto e con brio
- Largo, con gran espressione
- Allegro
- Rondo: Poco allegretto e grazioso

Six Bagatelles, Op. 126 — Beethoven

- Andante con moto: Cantabile e compiacevole
- Allegro
- Andante: Cantabile e grazioso
- Presto
- Quasi allegretto
- Presto—Andante amabile e con moto

Intermission

Sonata No. 27 in E minor, Op. 90 — Beethoven

Mit Lebhaftigkeit und durchaus
mit Empfindung und Ausdruck
Nicht zu geschwind und sehr
singbar vorgetragen

Sonata No. 23 in F minor, Op. 57, "Appassionata" — Beethoven

Allegro assai
Andante con moto
Allegro ma non troppo

❧

Jonathan Biss, student of Leon Fleisher

❧

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NEXT RECITAL...

Mon., April 2
Curtis Hall, 8:00 p.m.

Bach	*Sonata No. 2 in D major, BWV 1028* Timothy Ressler, double bass Jungeun Kim, piano
Brahms	*Trio in E-flat major, Op. 40* Adam Krauthamer, horn Pavel Ilyashov, violin Sean Kennard, piano
Cassadó	*Suite for Solo Cello* Kaori Yamagami, cello
Chausson	*Chanson perpétuelle, Op. 37* Karin Caspi, mezzo-soprano Benjamin Bowman, violin Nicolas Kendall, violin Anthony Devroye, viola Joel W. Noyes, cello Mikael Eliasen, piano
David Ludwig	*The Seven Ages of Man* The Curtis Chamber Ensemble

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RECITAL SERIES
2000/2001 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Sixty-third Student Recital

Monday, April 2, 2001
Curtis Hall, 8 p.m.

❧

Sonata No. 2 in D major, BWV 1028 — Johann Sebastian Bach (1685-1750)

Adagio
Allegro
Andante
Allegro

Timothy Ressler, *double bass*
Jungeun Kim, *harpsichord*

Trio in E-flat major, Op. 40 — Johannes Brahms (1833-1897)

Andante
Scherzo: Allegro
Adagio mesto
Finale: Allegro con brio

Adam Krauthamer, *horn*
Pavel Ilyashov, *violin*
Sean Kennard, *piano*

Intermission

Suite for Solo Cello — Gaspar Cassadó (1897-1966)

Preludio — Fantasia
Saradana (Danza)
Intermezzo e Danza Finale

Kaori Yamagami, *cello*

***Chanson perpétuelle*, Op. 37** — Ernest Chausson (1855-1899)

Karin Caspi, *mezzo-soprano*
Nicolas Kendall, *violin*
Bracha Malkin, *violin*
Anthony Devroye, *viola*
Joel W. Noyes, *cello*
Mikael Eliasen, *piano*

The Seven Ages of Man — David Ludwig (b. 1972)

The Infant
The Schoolboy
The Lover
The Soldier
The Justice
The Pantaloon
Oblivion

Joan Hutton Landis, *narrator*
The Curtis Chamber Ensemble
John B Hedges, *conductor*

❧

Photographic and recording equipment may not be used in Curtis Hall.

The Brahms was prepared by Jerome Ashby.

The Chausson was prepared by Mikael Eliasen.

The Ludwig was prepared by Richard Danielpour.

Karin Caspi, student of Mikael Eliasen

Anthony Devroye, student of Joseph de Pasquale & Michael Tree

John B Hedges, student of Richard Danielpour

Pavel Ilyashov, student of Ida Kavafian & Jaime Laredo

Nicolas Kendall, student of Victor Danchenko

Sean Kennard, student of Eleanor Sokoloff

Adam Krauthamer, student of Jerome Ashby

David Ludwig, student of Richard Danielpour

Bracha Malkin, student of Aaron Rosand

Joel W. Noyes, student of David Soyer

Timothy Ressler, student of Harold Hall Robinson

Kaori Yamagami, student of Orlando Cole

Mikael Eliasen, Head of the Vocal Studies Department

Jungeun Kim, Staff Pianist

Joan Hutton Landis, Chair of the Liberal Arts Department

The Curtis Institute of Music

RECITAL SERIES
2000/2001 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Sixty-fourth Student Recital

Tuesday, April 3, 2001
Curtis Hall, 8 p.m.

❧

Aubade — Paul de Wailly (1854-1933)

Divertimento, Op. 37 — Malcolm Arnold (b. 1921)

Allegro energico
Languido
Vivace
Andantino
Maestoso

Jasmine Choi, *flute*
Shea Scruggs, *oboe*
Jose Franch-Ballester, *clarinet*

Piano Trio No. 1 in D minor, Op. 49 — Felix Mendelssohn (1809-1847)

Molto allegro ed agitato
Andante con moto tranquillo
Scherzo: Leggiero e vivace
Finale: Allegro assai appassionato

Piotr Kwasny, *violin*
Priscilla Lee, *cello*
Qiong-Yan Jenny Chai, *piano*

Intermission

***La cheminée du roi René*, Op. 205** — Darius Milhaud (1892-1974)

Cortège
Aubade
Jongleurs
La Moussinglade
Joutes sur l'arc
Chasse à Valabre
Madrigal nocturne

Jasmine Choi, *flute*
Shea Scruggs, *oboe*
Jose Franch-Ballester, *clarinet*
Xin He, *bassoon*
Brian Anderson, *horn*

Concerto No. 2 in C minor, Op. 18 — Sergei Rachmaninoff (1873-1943)

Moderato
Adagio sostenuto
Allegro scherzando

Chu-Fang Huang, *piano*
Hyosun Lim, *piano accompaniment*

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The Arnold, Milhaud and Wailly were prepared by Donald Montana
The Mendelssohn was prepared by Peter Wiley.

Brian Anderson, student of Jerome Ashby

Qiong-Yan Jenny Chai, student of Seymour Lipkin

Jasmine Choi, student of Julius Baker & Jeffrey Khaner

Jose Franch-Ballester, student of Donald Montanaro

Xin He, student of Bernard Garfield

Chu-Fang Huang, student of Claude Frank

Piotr Kwasny, student of Yumi Ninomiya Scott

Priscilla Lee, student of David Soyer

Hyosun Lim, student of Gary Graffman

Shea Scruggs, student of Richard Woodhams

THE CURTIS INSTITUTE OF MUSIC

FIELD CONCERT HALL

Dedication

WEDNESDAY, APRIL 4, 2001

8 P.M.

FIELD CONCERT HALL

THE CURTIS INSTITUTE OF MUSIC
Gary Graffman, *President/Director*

FIELD CONCERT HALL

Dedication

WELCOME AND DEDICATION

Shaun F. O'Malley
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Chairman, Sound for the Century Campaign

REMARKS

Marie and Joseph Field

CLOSING REMARKS

Gary Graffman
President/Director

Musical Performance

André Jolivet
(1905-1974)

Concerto for Flute and String Orchestra
Andante cantabile —
Allegro scherzando —
Largo —
Allegro risoluto

Andrea Kaplan, *flute*
Hugh Sung, *piano*

Georges Enesco
(1881-1955)

Sonata, No. 3 in A minor, Op. 25,
"dans le caractère populaire roumain"
Moderato malinconio
Andante sostenuto misterioso
Allegro con brio, ma non troppo mosso

Paul Kim, *violin*
Anna Polonsky, *piano*

Darius Milhaud
(1892-1974)

***Scaramouche*, Op. 165b**
Vif
Modéré
Brazileira

Han-Chien Lee, *piano*
Lang Lang, *piano*

Champagne Reception

The dedication celebration will continue in the Bok Room immediately following the recital.

Photographic and recording equipment may not be used in Field Concert Hall

Biography

Joseph and Marie Field share a lifelong love of classical music. Philadelphia native Joseph Field received his B.A. from the University of Pennsylvania and subsequently attended Yale Law School, at which time he served as assistant concertmaster of the New Haven Symphony. After practicing law for several years in New York and Philadelphia, he founded Entercom Communications Corporation, one of the nation's leading radio broadcasting companies, and currently serves as its chairman and CEO. A member of The Curtis Institute of Music Board of Trustees from 1994-2000, Mr. Field presently serves on various boards, including the Mary Louise Curtis Bok Foundation, Settlement Music School, Philadelphia Chamber Music Society and the National Liberty Museum. Marie Field, a native New Yorker, attended Brandeis University and graduated from Barnard College. After receiving her degree, she taught for many years in public and private schools in New York and Philadelphia. She presently serves on various boards, including the Overseers of the University of Pennsylvania School of Social Work and the Education Board of the National Liberty Museum. Amateur musicians themselves, Joseph and Marie are committed supporters of classical music education and performance. Proud parents of two and grandparents of five, the Fields reside in Bala Cynwyd.

Field Concert Hall

The Curtis Institute of Music's historic performance space, **Field Concert Hall,** is one of Philadelphia's most beautiful venues for intimate musical events.

Designed by architect Horace Wells Sellers, the Hall opened in 1928 as Casimir Hall, named after the father of the great Polish pianist Josef Hofmann, who was one of The Institute's founders and its third director. In 1943 the venue was renamed Curtis Hall, in honor of Mary Louise Curtis Bok, whose generosity and personal commitment to The Institute lasted throughout her long life.

And now, after summer-long renovations and restoration, the 250-seat performance space is being renamed Field Concert Hall, in recognition of a generous grant from the Joseph and Marie Field Foundation.

The grant has enabled The Institute to bolster the structural integrity and technological functioning of the Hall, as well as to restore its renowned four-manual Aeolian pipe organ, without compromising the aesthetic elegance of this unique and gracious performance venue. The funds will also provide an endowment for the Hall's future maintenance.

Special Thanks to this Evening's Performers:

Andrea Kaplan, student of Julius Baker & Jeffrey Khaner
Paul Kim, student of Joseph Silverstein
Lang Lang, student of Gary Graffman
Han-Chien Lee, student of Eleanor Sokoloff
Anna Polonsky, Staff Pianist
Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

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Directors Emeriti
Mrs. Cary William Bok
Dr. Milton L. Rock

† *deceased (March 2001)*

e Curtis Institute of Music
Opera Theatre
presents

Don Pasquale

by Gaetano Donizetti

April 5, 6, 8 and 10, 2001

The Curtis Opera Studio

The Curtis Institute of Music

Gary Graffman, President/Director

The Curtis Institute of Music was founded by Mary Louise Curtis Bok in 1924 to train exceptionally gifted young musicians for careers as performing artists on the highest professional level. It provides merit-based full-tuition scholarships for all its students, attracting the finest young musicians from the entire world. Currently 169 students from the United States and 26 other countries study with the school's renowned 82-member faculty, which includes Julius Baker, Leon Fleisher, Claude Frank, Gary Graffman, Jaime Laredo, Seymour Lipkin, Otto-Werner Mueller, Lionel Party, Ned Rorem, Aaron Rosand, Peter Serkin, members of the Guarneri String Quartet and many of the principal players of the Philadelphia Orchestra.

The Curtis Institute of Music offers numerous and varied opportunities for music lovers to hear students perform on the Student Recital Series and in performances of the Curtis Opera Theatre and the Symphony Orchestra. At Curtis, these thrice-weekly recitals are an integral part of every student's education. In keeping with The Institute's mission, it is essential that all Curtis students have the opportunity to perform, and perform often, in public. The Recital Series is the primary vehicle by which students gain this experience, giving the young musicians the opportunity to appear as soloists and members of chamber music groups.

The Curtis Opera Theatre is the performing entity of Curtis' Vocal Studies Department. Headed by Mikael Eliasen, it is composed of approximately 25 singers of outstanding talent between the ages of 18 and 28. Enrollment in the Vocal Studies Department is intentionally kept small in order to insure individual attention for all of the students. This philosophy has proven successful over the years: Since The Institute's founding, over 40 alumni have gone on to sing with the Metropolitan Opera, and Curtis graduates are frequently heard with the world's leading opera companies, including La Scala, Covent Garden, Vienna Staatsoper, San Francisco and Houston Grand Opera.

The Symphony Orchestra of The Curtis Institute of Music is composed of 100 students between the ages of 10 and 26. Under the direction of Otto-Werner Mueller, head of Curtis' Conducting Department; David Hayes, music director of the Philadelphia Singers; and distinguished visiting conductors, the ensemble gives several concerts throughout the year. Guest conductors who have recently worked with the Orchestra include Riccardo Chailly, James Levine, Kurt Masur, Zubin Mehta, André Previn, Sir Simon Rattle, Mstislav Rostropovich, Wolfgang Sawallisch, Leonard Slatkin, Yuri Temirkanov and David Zinman. The Curtis presence is striking among the "Big Five" American symphony orchestras, where Curtis-trained players occupy over 25% of the principal desks.

The Curtis Institute of Music
Opera Theatre

presents

Don Pasquale

Music by Gaetano Donizetti • Libretto by Giovanni Ruffini

David Moody, music director, piano
Chas Rader-Shieber, stage director
Joseph M. Urbanik, scenic designer
Laila Swanson, costume designer
Troy A. Martin-O'Shia, lighting designer

Thursday, April 5, 2001 • Friday, April 6, 2001
Tuesday, April 10, 2001
8:00 p.m.

Sunday, April 8, 2001
2:30 p.m.

The Curtis Opera Studio

Projected titles provided by arrangement with Bayshore Opera Translations.
Translation by Lindley L. Becker and T. J. Scott.

Special thanks to the Joseph Cairns, Jr. and Ernestine Bacon Cairns Memorial Scholarship Fund, the Edwin B. Garrigues Foundation and the Horace W. Goldsmith Foundation for their generous support in helping to train our singers in the Curtis Vocal Studies Department.

The Curtis Institute of Music
Gary Graffman, President/Director

Don Pasquale

CAST

	April 5 and 10	*April 6 and 8*
Don Pasquale	Valeriano Lanchas	Robert Pomakov
Dr. Malatesta	Quirijn de Lang	D. Renard Young
Ernesto	Ramone Diggs	Ramone Diggs
Norina	Rachael Garcia	Tammy Tyburczy
A Notary	Howard Reddy	Howard Reddy
Servants	Glenn Alamilla	Glenn Alamilla
	Amanda Gosier	Amanda Gosier
	Joslin Romphf	Joslin Romphf

There will be one 20-minute intermission following Act II.
Total Running Time: 2 hours, 10 minutes

SYNOPSIS

Act I

Don Pasquale, a cantankerous old bachelor, is determined to disinherit his nephew, Ernesto, for refusing to marry according to his wishes. Ernesto's chosen bride is Norina, a beautiful young widow, whom the Don deems unsuitable—sight unseen—because she has no dowry.

Pasquale's plan is simple: If he can find a wife of his own, Ernesto will receive nothing. He consults his friend, Dr. Malatesta, who claims to have found the perfect young bride: his own sister, Sofronia, who has recently returned from a convent. The Don excitedly consents to meet the young woman, completely unaware that "Sofronia" is simply Norina in disguise, and that she and Malatesta are conspiring to play a trick on him. Pasquale gloats about his good fortune to Ernesto, who discerns Sofronia's true identity, but is not in on the plot: He is convinced he has been betrayed by his lover and is heartbroken.

Act II

Ernesto leaves his uncle's house despondent. Malatesta returns with the demure Sofronia to consecrate their scheme. Pasquale is smitten with his meek bride, and the two are married on the spot. Ernesto bursts in, ready to make a scene, when Malatesta pulls him aside and divulges their conspiracy. Once the vows are sworn, Sofronia turns out to be anything but the demure woman Pasquale thought her to be: She immediately orders new furnishings, additional servants and an expensive new carriage—and she won't take "no" for an answer. The Don realizes he has made a very grave mistake.

Act III

By nightfall, Sofronia has racked up piles of bills, and Pasquale realizes that he will soon be ruined, and so determines to assert his authority. Sofronia is preparing to depart for an evening at the theater, and so he commands her to stay at home. She slaps him for his impudence and, what's worse, vows to return when the play is over.

As she storms out, she "accidentally" drops a note from a fictitious lover, arranging for a secret rendezvous later that evening. Enraged, Pasquale calls for Malatesta and admits to him that he never should have treated Ernesto so harshly. The two conspire to catch the lovers.

Ernesto and Norina meet and share a moment together before Pasquale and Malatesta approach. Ernesto hides himself and watches the two men accost "Sofronia." Malatesta tells her that she should leave immediately, because Ernesto's own bride will arrive the next morning. Seeing Sofronia's dismay at sharing his household with another woman, the Don believes this may be his chance to get rid of her, and so calls for Ernesto to be married at once. Only when his nephew emerges from the shadows does Pasquale realize that he has been had, and that his Sofronia and Ernesto's Norina are one and the same. Thankful that he is no longer in a woman's clutches, he allows the marriage to proceed and all is forgiven.

DON PASQUALE
by Gaetano Donizetti (1797-1848)

Composed in a mere 11 days (at least, so said the composer, who probably was exaggerating), *Don Pasquale* was Gaetano Donizetti's final comic opera and the last work in this prolific genre to remain in the standard repertoire. The story derived from another libretto written in the 18th century, *Ser Marc'Antonio*, and was adapted by Giovanni Ruffini with a lot of input from Donizetti.

Though *Don Pasquale* is peopled with stock characters, familiar from the comedies of Molière and Goldoni, they are still irresistible: the pert heroine Norina (a soul-sister to Rosina in *The Barber of Seville*), her lovesick young suitor Ernesto, the bumbling old Don Pasquale who thinks he is marrying a docile type and the conniving Dr. Malatesta who struts around with a fake legal contract. Though we've seen their kind in many an opera, Donizetti brings them to life through his sparkling music.

The opera had its premiere in Paris at the Théâtre des Italiens on January 3, 1843. Opening night was a huge success, due not only to the opera's charms but the fact that the cast featured some of the finest singers of the time. That *Don Pasquale* has remained so popular is not surprising, for it is concisely written, with well-defined and timeless comic situations and a pervasive musical elegance and grace.

The opera cleverly interweaves expansive lyricism, sparkling coloratura, mock-tragic effects and so-called patter-writing, whose rapid-paced nonsense syllables and staccato effects were so dear to Donizetti and to that other master of opera buffa, Gioachino Rossini. By the time *Don Pasquale* ends, with a fake assignation, the audience — if not the singers — is exhausted with laughter.

— *Diana Burgwyn*

BIOGRAPHIES

David Moody, music director, piano

Curtis faculty member David Moody attended the University of Illinois as a student of John Wustman. In 1993 he became the accompanist for the New York Choral Society, performing with the group for its 25th-anniversary Carnegie Hall celebration. While in New York City, he also served as coach for the Juilliard and Manhattan schools of music, and he currently serves as a resident coach for the Chautauqua Institution. Previously based in London, Mr. Moody has most recently worked as an accompanist and coach for the Guildhall School of Music, the Banff Centre for Fine Arts, the National Opera Studio and the Académie Européene de Musique d'Aix-en-Provence. In 1997, under the direction of Sir Edward Downes, he prepared a concert performance of Verdi's *I Masnadieri* for the Royal Opera's production at the Edinburgh Festival. He is assistant conductor at the Opera Company of Philadelphia, where he began in 1999.

Chas Rader-Shieber, stage director

Known for his innovative stagings of the Baroque repertoire, Chas Rader-Shieber has directed numerous Curtis Opera Theatre productions including Monteverdi's *The Coronation of Poppea* earlier this season, last season's production of Britten's *A Midsummer Night's Dream*, the U.S. premiere of *Impressions de Pelléas* in 1999 and previous productions of Poulenc's *Dialogues des Carmélites*, Purcell's *Dido and Aeneas*, Handel's *Alcina* and *Xerxes*, and Mozart's *Don Giovanni* and *Idomeneo*, among others. Mr. Rader-Shieber was the artistic director of the Skylight Opera Theatre in Milwaukee from 1990-95, where his productions included *Eugene Onegin*, *The Magic Flute*, Handel's rarely performed *Semele* and *Partenope*, and the American premiere of Mozart's *The Jewel Box*. In Europe he has staged productions of *The Marriage of Figaro*, *Don Giovanni* and the Brooks/Bizet *La tragédie de Carmen*. In recent years his work has been seen at the Academy of the West, Minnesota Opera, the Lake George Opera, the San Francisco Opera Center, and the Edmonton and Vancouver operas in Canada.

Joseph M. Urbanik, scenic designer

Joseph M. Urbanik has designed scenery for many plays and musicals, including *The Philadelphia Story*; *Little Shop of Horrors*; *Philadelphia, Here I Come!*; *Into the Woods*; *Dancing at Lughnasa*; *Pippin*; *The Pajama Game*; *My Favorite Year*; and *Sunday in the Park with George*. An accomplished scenic painter, Mr. Urbanik has served as a scenic artist on such films as *Philadelphia*, *Philly Heat*, *Two Bits* and *Twelve Monkeys*. *Don Pasquale* marks Mr. Urbanik's fourth production with The Curtis Opera Theatre, after designing *Don Giovanni*, *The Rape of Lucretia* and *L'elisir d'amore* in previous seasons.

Laila Swanson, costume designer

Originally from Trondheim, Norway, Laila Swanson received her M.F.A. in set and costume design from Temple University in 1994. Since then she has designed costumes for productions at various state theaters in Norway and Sweden including *The Wild Duck*, *Hedda Gabler* and *La Sonnambula*. In 1997 Ms. Swanson designed and managed the production of 1,000 historical costumes for an event in her hometown. Now permanently residing in the United States, she is in her fourth year as a resident set and costume designer, shop supervisor and part-time faculty member with Arcadia University in Glenside, Pennsylvania, where her designs can be seen in four productions each year. Ms. Swanson's recent film credits include *Unbreakable*; *Girl, Interrupted*; and *The Sixth Sense*.

Troy A. Martin-O'Shia, lighting designer

Regional credits for Troy A. Martin-O'Shia include: *The Medium* for the Curtis Opera Theatre; *The Music Lesson*, *Dimly Perceived Threats to the System*, *Fishes* and the world premiere of *Sacco and Vanzetti* for the People's Light and Theatre Company; *Essentially Ellington* and Barrymore Award-nominated *The Hidden Sky* for the Prince Music Theater; as well as many others for the Walnut Street Theatre. Mr. Martin-O'Shia has designed for Opera Delaware, the Freedom Theater, Network for New Music and the Leah Stein Dance Company at the Painted Bride. He also serves as the technical director for the Philadelphia Arts Bank.

Would you like to hear free recitals by Curtis students?

Please join us most Monday, Wednesday and Friday evenings during the school year, when Curtis students perform varied programs of solo and chamber music. These free recitals start at 8 p.m. in Field Concert Hall (formerly Curtis Hall) and do not require tickets. For a recorded message of weekly program information, please call the Recital Hotline at 215-893-5261.

The Curtis Institute of Music

1726 Locust Street • Philadelphia, PA 19103 • 215-893-5252

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The Curtis Institute of Music

RECITAL SERIES
2000/2001 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Sixty-fifth Student Recital

Friday, April 6, 2001
Field Concert Hall*, 8 p.m.

❧

Graduation Recital
Jennifer Stumm, viola

Concerto in G major
for Viola and String Orchestra
Georg Philipp Telemann
(1681-1767)

Largo
Allegro
Andante
Presto

Jennifer Stumm, *viola*
Jinyeong Jessica Lee, *violin*
Celeste Golden, *violin*
Anton Jivaev, *viola*
Yumi Kendall, *cello*
Joseph H. Conyers, *double bass*
Julia Lockhart, *harpsichord*

***Eisteddfod*: Variations and Penillion on a Welsh Harp Tune** — Jan Bach (b. 1937)

Lachrymose
Variations I-XII
Penillion

Jasmine Choi, *flute*
Jennifer Stumm, *viola*
Kate Hazzard, *harp*

INTERMISSION

Sonata No. 2 in D major, BWV 1028 — Johann Sebastian Bach (1685-1750)

Adagio
Allegro
Andante
Allegro

Jennifer Stumm, *viola*
Julia Lockhart, *harpsichord*

Morpheus — Rebecca Clarke (1886-1979)

Sonata, Op. 11, No. 4 — Paul Hindemith (1895-1963)

Fantasie: Ruhig
Thema mit Variationen: Ruhig und einfach, wie ein Volkslied
Finale (mit Variationen): Sehr lebhaft

Jennifer Stumm, *viola*
Hugh Sung, *piano*

❧

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The Jan Bach was prepared by Judy Loman.

The J. S. Bach was prepared by Lionel Party.

The Telemann was prepared by Karen Tuttle.

Jasmine Choi, student of Julius Baker & Jeffrey Khaner

Joseph H. Conyers, student of Harold Hall Robinson

Celeste Golden, student of Ida Kavafian & Jaime Laredo

Kate Hazzard, student of Judy Loman

Anton Jivaev, student of Joseph de Pasquale

Yumi Kendall, student of David Soyer

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Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

**As of April 4, 2001, the recital hall at The Curtis Institute of Music (formerly Curtis Hall) has been renamed Field Concert Hall.*

The Curtis Institute of Music

RECITAL SERIES
2000/2001 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Sixty-sixth Student Recital

Sunday, April 8, 2001
Field Concert Hall*, 8 p.m.

❧

Sonata in F major, Op. 17 — Ludwig van Beethoven (1770-1827)

Allegro moderato
Poco adagio, quasi andante
Rondo: Allegro moderato

Anneka Zuehlke, *horn*
Li Jian, *piano*

Sonata, Op. 25, No. 1 — Paul Hindemith (1895-1963)

Breit
Sehr frisch und straff
Sehr langsam
Rasendes Zeitmaß: Wild
Langsam, mit viel Ausdruck

Sharon Wei, *viola*

Sonata No. 2 in A major, Op. 100 — Johannes Brahms (1833-1897)

Allegro amabile
Andante tranquillo — Vivace
Allegretto grazioso (quasi andante)

Erin Keefe, *violin*
Li Jian, *piano*

Intermission

Prelude and Fugue in C major, BWV 545 — Johann Sebastian Bach (1685-1750)

Chorale No. 1 in E major — César Franck (1822-1890)

Michael Lodico, *organ*

Sonata in F minor, Op. 120, No. 1 — Brahms

Allegro appassionato
Andante un poco adagio
Allegretto grazioso
Vivace

Teng Li, *viola*
Li Jian, *piano*

❧

Erin Keefe, student of Ida Kavafian & Arnold Steinhardt

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Li Jian, Resident Pianist

❧

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NEXT RECITAL...

Mon., April 9

No Student Recital

The Curtis Symphony Orchestra performs at the Academy of Music at 8 p.m. with conductor Hans Vonk and harpist Judy Loman.
Tickets range from $4-25; amphitheatre seats are FREE (tickets required). For ticket information, please call PhilaCharge at 215-893-1999.

Programs are subject to change. Call the Recital Hotline for the most up-to-date information.

**As of April 4, 2001, the recital hall at The Curtis Institute of Music (formerly Curtis Hall) has been renamed Field Concert Hall.*

STUDENT RECITAL HOTLINE CALL 215-893-5261

Fast, easy & accurate. Call the Curtis Hotline at 215-893-5261 to obtain the most up-to-date program information for our free student recitals, which occur most Mondays, Wednesdays and Fridays throughout the school year. You can call anytime; the message is available 24 hours a day and gives program information for an entire week, which allows concertgoers to plan ahead.

The Hotline is easy to use. Simply follow these steps:

1) Dial the Hotline at 215-893-5261 for the recorded message.
2) Press the number for the day's program you'd like –
   - 1 for Monday
   - 2 for Wednesday
   - 3 for Friday
   - 4 for Tuesday & Thursday (concerts on a limited basis)
   - 5 for Saturday & Sunday (concerts on a limited basis)
3) After listening to one day's program, remain on the line to select another day's program.

In addition to the Hotline, biweekly schedules of the student recital programs will be available in the Common Room at The Institute on the 2nd and 4th Friday of each month.

WOULD YOU LIKE TO BE ON CURTIS' MAILING LIST?

To receive a copy of The Curtis Institute of Music's season brochure and other information about The Institute, please fill out a Mailing List Request Form, which is available in the Common Room. You can also be added to the mailing list by calling 215-893-5279 during business hours.

The Symphony Orchestra of *The Curtis Institute of Music*

April 9, 2001

Academy of Music

HANS VONK,
CONDUCTOR

JUDY LOMAN,
HARP

The Curtis Institute of Music

Gary Graffman, President/Director

The Curtis Institute of Music was founded by Mary Louise Curtis Bok in 1924 to train exceptionally gifted young musicians for careers as performing artists on the highest professional level. It provides merit-based full-tuition scholarships for all its students, attracting the finest young musicians from the entire world. Currently 169 students from the United States and 26 other countries study with the school's renowned 82-member faculty, which includes Julius Baker, Leon Fleisher, Claude Frank, Gary Graffman, Jaime Laredo, Seymour Lipkin, Otto-Werner Mueller, Lionel Party, Ned Rorem, Aaron Rosand, Peter Serkin, members of the Guarneri String Quartet and many of the principal players of the Philadelphia Orchestra.

The Curtis Institute of Music offers numerous and varied opportunities for music lovers to hear students perform on the Student Recital Series and in performances of the Curtis Opera Theatre and the Symphony Orchestra. At Curtis, the thrice-weekly student recitals are an integral part of every student's education. In keeping with The Institute's mission, it is essential that all Curtis students have the opportunity to perform, and perform often, in public. The Recital Series is the primary vehicle by which students gain this experience, giving the young musicians the opportunity to appear as soloists and members of chamber music groups.

The Curtis Opera Theatre is the performing entity of Curtis' Vocal Studies Department. Headed by Mikael Eliasen, it is composed of approximately 25 singers of outstanding talent between the ages of 18 and 28. Enrollment in the Vocal Studies Department is intentionally kept small in order to insure individual attention for all of the students. This philosophy has proven successful over the years: Since The Institute's founding, over 40 alumni have gone on to sing with the Metropolitan Opera, and Curtis graduates can be found on the rosters of opera companies worldwide.

The Symphony Orchestra of The Curtis Institute of Music is composed of 100 students between the ages of 10 and 26. Under the direction of Otto-Werner Mueller, head of Curtis' Conducting Department; David Hayes, music director of the Philadelphia Singers; and distinguished visiting conductors, the ensemble gives several concerts throughout the year. Guest conductors who have recently worked with the Orchestra include Riccardo Chailly, James Levine, Kurt Masur, Zubin Mehta, André Previn, Sir Simon Rattle, Mstislav Rostropovich, Wolfgang Sawallisch, Leonard Slatkin, Yuri Temirkanov and David Zinman. The Curtis presence is striking among the "Big Five" American symphony orchestras, where Curtis-trained players occupy over 25% of the principal desks.

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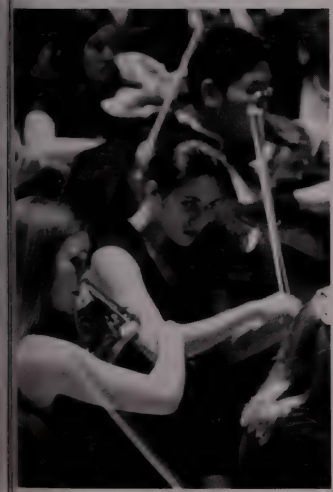

The Symphony Orchestra of The Curtis Institute of Music

THE JACK WOLGIN ORCHESTRAL CONCERTS

Orchestral concerts are supported by the Jack Wolgin Curtis Orchestral Concerts Endowment Fund.

MONDAY, APRIL 9, 2001

ACADEMY OF MUSIC

8:00 PM

HANS VONK, *conductor*
JUDY LOMAN, *harp*

RAVEL

Pavane pour une infante défunte

GINASTERA

Harp Concerto, Op. 25

Allegro giusto
Molto moderato
Liberamente capriccioso (cadenza) — Vivace

INTERMISSION

RACHMANINOFF

Symphony No. 2 in E minor, Op. 27

Largo — Allegro moderato
Allegro molto
Adagio
Allegro vivace

Hans Vonk appears by arrangement with IMG Artists, 825 Seventh Avenue, New York, NY 10019, 212-489-8300

Hans Vonk

Dutch conductor Hans Vonk is currently in his fifth season as music director of the Saint Louis Symphony Orchestra. Since his early appointments as assistant conductor of the Concertgebouw Orchestra and conductor of the Netherlands Ballet, Mr. Vonk has served as conductor of the Netherlands Opera, Netherlands Radio Philharmonic (of which he is currently principal guest conductor), Cologne Radio Symphony and the Dresden Staatskapelle and Staatsoper, and as associate conductor of the Royal Philharmonic Orchestra in London. Mr. Vonk also appears regularly as guest conductor with the orchestras of Philadelphia, Boston, Cleveland and Los Angeles, as well as Tokyo's Yomiuri Nippon Symphony. His extensive discography includes a number of recordings with the Saint Louis Symphony Orchestra on its Arch Media label; EMI Classics recordings of Schumann's complete symphonies and concertos with the Cologne Radio Symphony Orchestra, and a Beethoven piano cycle with Christian Zacharias and the Dresden Staatskapelle; and *Der Rosenkavalier*, also with the Dresden Staatskapelle, on the Denon label.

Judy Loman

Harpist Judy Loman is a 1956 graduate of The Curtis Institute of Music, where she studied with Carlos Salzedo. She has served as principal harp of the Toronto Symphony Orchestra since 1960, performing frequently as soloist with that ensemble. She has also appeared as soloist with major orchestras in North America, Great Britain and Europe. Committed to new music, Ms. Loman has commissioned a number of works for the harp by Canada's foremost composers and has introduced these compositions worldwide through recordings and solo recitals. Her extensive discography has proven valuable to harpists and composers as material from which to study harp compositions from all periods. Ms. Loman has adjudicated at both the International Harp Competition in Israel and the USA International Harp Competition. A dedicated educator whose former students can be found in major orchestras around the world, Ms. Loman serves on the faculties of The Curtis Institute of Music and Toronto's Royal Conservatory of Music.

PROGRAM NOTES

by Dr. Richard E. Rodda

Maurice Ravel

Born: Ciboure, March 7, 1875
Died: Paris, December 28, 1937

Pavane pour une infante défunte
(Pavane for a Dead Princess)

The *pavan* was a dance of slow tempo and refined gesture that originated in Italy during the late Renaissance and spread throughout Europe, becoming especially popular in Spain and England. Thomas Morley, in his guide of 1579 for the dedicated musical amateur of the Elizabethan age, *Plaine and Easie Introduction to Practical Musicke*, described the *pavan* as "a kind of staide musicke, ordained for graue [grave] dauncing." In Spain the *pavan* often accompanied the weddings of young girls of the nobility, the solemn activities of feast days and certain religious ceremonies. The provenance of its name became obscured in the wondrous, frustrating etymological thicket that is 16th-century language. It may refer to Padua as the place of its origin (*pavana* meaning "of Padua") or to the supposed resemblance between the majestic movements of the dance and the

spreading of a peacock's tail (*pavón* in Spanish).

Ravel recreated the dignified, processional character of the *pavan* in his *Pavane pour une infante défunte*, but admitted devising the title just because he was pleased by the sound of the words. The music's elegant simplicity recalls not only a stately Spanish Renaissance court, but also the pastoral serenity of classical civilization.

Despite Ravel's later criticism of the *Pavane* as "threadbare in form, incomplete and unventuresome," it remains a work of grace, beauty and captivating nostalgia. The composer said he conceived it as a dance for a little 17th-century princess as painted by Velásquez rather than as a funeral lament for a small child. He always railed against performing the work too slowly, warning that it was the princess who had died and not the *pavan*. The musical personality of Ravel is distinctly evident in this early work in its clear structure, rich harmonies, finely crafted melodies, pellucid instrumental writing and carefully honed emotion.

Alberto Ginastera

Born: Buenos Aires, April 11, 1916
Died: Geneva, June 25, 1983

Harp Concerto, Op. 25

Alberto Ginastera, Argentina's most famous and widely performed composer, was the outstanding creative figure in South American music following the death of Villa-Lobos in 1959. Ginastera's career was divided between composition and education, and in this latter capacity he held posts at leading conservatories and universities in Argentina and at Dartmouth College in New Hampshire.

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His musical works, many written on American commissions, include three operas, two ballets, six concertos, 11 film scores, eight orchestral works, various vocal and choral compositions, and numerous compositions for chamber ensembles and piano. Ginastera traveled extensively to oversee the presentation of his scores and to adjudicate major musical competitions. For his contributions to music, he was honored with many awards, including memberships in the American Academy of Arts and Sciences and the American Academy of Arts and Letters.

The Harp Concerto marked a significant turning point in the development of Ginastera's musical style. The composer categorized his works before the mid-1950s as "Nationalistic," drawing inspiration and material for them from the rhythms and melodies of the Argentine folksongs and dances known as *musica criolla*, though he seldom used literal quotations. This nationalistic music is imbued with the symbolism of the *pampas* and the *gauchesco* tradition, for which Ginastera became the leading musical spokesman.

His second style, "Neo-Expressionism," began around 1958 and encompassed most of his later compositions. In these works he employed such avant-garde techniques as polytonality, serial writing, quarter-tones and other micro intervals, as well as an extension of instrumental resources. The Harp Concerto stands at the threshold between Ginastera's two musical idioms, blending the vibrant rhythms and characteristic melodic leadings of indigenous Argentine music with the expanded harmonic, textural and coloristic resources of his gestating later manner.

The strongest thread tying together his old and new compositions is not technical, however, but expressive, as he wrote about his 1961 Piano Concerto: "A work must produce a feeling of comprehension, a flow of attraction between public and artist, independent of structural implications.... Art is first perceived by our senses. It then affects our sentiments and in the end awakens our intelligence. A work which speaks only to the intelligence of man will never reach his heart.... Without sensibility the work of art is only a cold mathematical study, and without intelligence or technique it is only chaos. Thus the perfect formula would be sensitive beauty plus technical skill." The Harp Concerto is such a work.

The Harp Concerto follows the traditional three-movement structure, though the form is amended by the inclusion of an extended solo cadenza as the bridge to the finale. The opening movement follows the usual sonata-form pattern: A close-interval main theme is presented by the harp, accompanied by whirring figures in the strings and sharp punctuations from the winds and percussion; the second theme, marked in its first measure by a wide-ranging arpeggio from the harp, follows after some soft timpani taps, a brief silence and a sentence of simple prefatory chords from the soloist. The middle of the movement contains a passage of dynamic energy exploiting the rhythmic ambiguity inherent in its meter (and calling for *col legno* — tapping with the wood of the bow — from the strings) and a development of the main theme initiated by string tremolos and flutter-tonguing on the flutes. The main theme and second theme, in abbreviated versions separated by a brief cadenza, round out the first movement.

The second movement consists of a large central section framed at beginning and end by strongly contrasting music. A lugubrious imitative passage rising from the low strings, a timbre and texture

reminiscent of the fugue in Strauss' *Also sprach Zarathustra*, opens the movement. The harp and woodwinds trade expressive comments on the strings' opening statement. The principal part of the movement is given over to a paragraph of "night music" in which the harp's snapping figures are set against an eerie, rustling background, a quality perhaps indebted to the slow movements of several of Béla Bartók's orchestral compositions. The return of the tiny string fugue and the harp's comments upon it close the movement. A dramatic and virtuosic cadenza serves as the gateway to the finale, a rondo whose structure is marked by the sharp reports of the tom-toms heralding the appearances of the main theme.

Sergei Rachmaninoff

Born: Onega, April 1, 1873
Died: Beverly Hills, March 28, 1943

Symphony No. 2 in E minor, Op. 27

By the beginning of 1906, Rachmaninoff had decided to sweep away the rapidly accumulating obligations of conducting, concertizing and socializing that so cluttered his life in Moscow in order to find some quiet place in which to devote himself to composition. His determination may have been strengthened by the political unrest beginning to rumble under the foundations of the aristocratic Russian political system. The uprising of 1905 was among the first signs of trouble for those of his noble class (his eventual move to the United States was a direct result of the swallowing of his family's estate and resources by the 1917 Revolution) and he probably thought it a good time to start looking for a quiet haven.

A few years before, Rachmaninoff had been overwhelmed by an inspired performance of *Die Meistersinger* he had heard at the Dresden Opera. The memory of that evening and the aura of dignity and repose exuded by the city had remained with him, and Dresden, at this time in his life, seemed like a good place to be. The atmosphere in Dresden was so conducive to composition that within a few months of his arrival he was working on the Second Symphony, the First Piano Sonata, the Op. 6 Russian folk songs and the symphonic poem *The Isle of the Dead*. The Second Symphony was unanimously cheered when it was premiered under the composer's direction in St. Petersburg on January 26, 1908.

The majestic scale of the Symphony is established at the outset by a slow, brooding introduction. A smooth transition to a faster tempo signals the arrival of the main theme, an extended and quickened transformation of the basses' opening motive. The expressive second theme enters in the woodwinds. The development deals with the vigorous main theme to such an extent that the beginning of the formal recapitulation is engulfed by its surging sweep. The second movement is the most nimble essay to be found in Rachmaninoff's orchestral works. After two preparatory measures, the horns hurl forth the main theme, which bears more than a passing resemblance to the *Dies Irae*, the ancient chant from the Roman Catholic Mass for the Dead that haunted the composer for many years. The vital nature of the music, however, does not support any morbid interpretation. Eventually, the rhythmic bustle is suppressed and finally silenced to make way for the movement's central section, whose skipping lines embody some of Rachmaninoff's best fugal writing.

The rapturous *Adagio* is music of heightened passion that resembles nothing so much as an ecstatic operatic love scene.

Alternating with the joyous principal melody is an important theme from the first movement, heard prominently in the central portion and the coda of this movement. The finale bursts forth in the whirling dance rhythm of an Italian *tarantella*. The propulsive urgency subsides to allow another of Rachmaninoff's wonderful, sweeping melodic inspirations to enter. A development of the *tarantella* motives follows, into which are embroidered thematic reminiscences from each of the three preceding movements. The several elements of the finale are gathered together in the closing pages.

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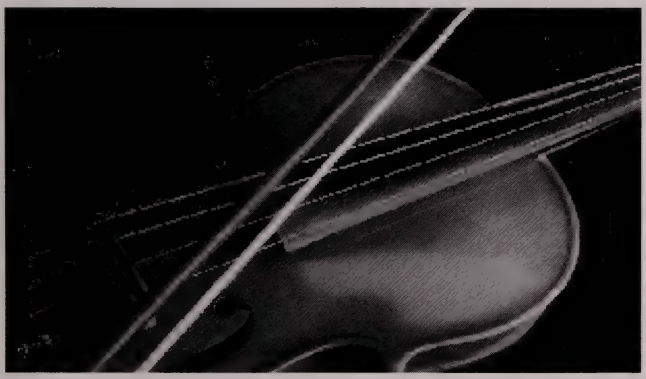

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Dr. Melva J. Wade, in memory of Ralph Eichar
Judith Wagner
Mr. and Mrs. Larry Waldman,
in honor of the Frumin's anniversary
Dr. Thomas G. Waldman
Dr. George T. Walker
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Stephen P. Werczynski
Stephen West
Carol A. Westfall
Catherine A. White
Mr. and Mrs. Philip Whitehouse
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David Wilder
Clara H. Wilderman
Albert O. Wilhelmi, III, in memory of
Eugene Ormandy
Edward Wilk
M. Jane Williams
Paul Windt, in memory of
Jascha Brodsky and Efrem Zimbalist
Anton G. Winkler
Walter L. Wolf
Richard J. Wolfe
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Cynthia K. Zippilli, in memory of Emma Leary
Mr. and Mrs. Raymond C. Zumoff

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The Curtis Institute of Music

RECITAL SERIES
2000/2001 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Sixty-seventh Student Recital

Tuesday, April 10, 2001
Field Concert Hall*, 5:15 p.m.

❧

Sonata No. 2 in A minor, BWV 1003 — Johann Sebastian Bach (1685-1750)

Grave
Fuga
Andante
Allegro

Reina Inui, *violin*

Rock Étude No. 7 — Michael Udow (b. 1949)

Pius Cheung, *percussion*
James Deitz, *percussion*
Luke Giannini, *percussion*
Don Liuzzi, *percussion*
Raúl Vergara, *percussion*

Chaconne in G minor, Op. 117, No. 4 — Max Reger (1873-1916)

Ciaconna for Solo Violin, Op. 31 — Richard Barth (1850-1923)

Jennifer Koh, *violin*

❧

Pius Cheung, James Deitz, Luke Giannini & Raúl Vergara , students of Don Liuzzi

Reina Inui, student of Yumi Ninomiya Scott

Jennifer Koh, student of Ida Kavafian & Jaime Laredo

Don Liuzzi, Faculty

❧

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NEXT RECITAL...

Tues., April 10
Field Concert Hall*, 8:00 p.m.

Graduation Recital
Paul Kim, violin
with Anna Polonsky, piano

Brahms	*Sonata No. 2 in A major, Op. 100*
Enesco	*Sonata No. 3 in A minor, Op. 25*
Paganini	*Introduction and Variations on "Nel cor più non mi sento"*

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The Curtis Institute of Music

RECITAL SERIES
2000/2001 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Sixty-eighth Student Recital

Tuesday, April 10, 2001
Field Concert Hall*, 8 p.m.

❧

Graduation Recital
Paul Kim, violin
with Anna Polonsky, piano

Sonata No. 2 in A major, Op. 100 — Johannes Brahms (1833-1897)

Allegro amabile
Andante tranquillo — Vivace
Allegretto grazioso (quasi andante)

Introduction and Variations on "Nel cor più non mi sento" from Paisiello's *La molinara* — Niccolò Paganini (1782-1840)

INTERMISSION

Sonata No. 3 in A minor, Op. 25,
"dans le caractère populaire roumain"

Georges Enesco
(1881-1955)

Moderato malinconio
Andante sostenuto misterioso
Allegro con brio, ma non troppo mosso

❧

Paul Kim, student of Joseph Silverstein

Anna Polonsky, Staff Pianist

❧

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NEXT RECITAL...

Wed., April 11
Field Concert Hall*, 8:00 p.m.

Bartók *Quartet No. 2, Op. 17*
Helena Baillie, violin
Erin Keefe, violin
Anton Jivaev, viola
Efe Baltacigil, cello

Debussy *Sonata pour flûte, alto et harpe*
Jasmine Choi, flute
Jennifer Stumm, viola
Kate Hazzard, harp

Schubert *Trio in B-flat major, D. 581*
Duoming Ba, violin
Teng Li, viola
Earl Lee, cello

Sibelius *Concerto in D minor, Op. 47*
Karina Cannellakis
Anna Polonsky, piano

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The Curtis Institute of Music

RECITAL SERIES
2000/2001 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Sixty-ninth Student Recital

Wednesday, April 11, 2001
Field Concert Hall*, 8 p.m.

❧

Trio in B-flat major, D. 581 — Franz Schubert (1797-1828)

Allegro moderato
Andante
Menuetto: Allegretto
Rondo: Allegretto

Duoming Ba, *violin*
Teng Li, *viola*
Earl Lee, *cello*

Concerto in D minor, Op. 47 — Jean Sibelius (1865-1957)

Allegro moderato
Adagio di molto
Allegro, ma non troppo

Karina Canellakis, *violin*
Anna Polonsky, *piano*

INTERMISSION

Sonata pour flûte, alto et harpe — Claude Debussy (1862-1918)

Pastorale
Interlude
Final

Jasmine Choi, *flute*
Jennifer Stumm, *viola*
Kate Hazzard, *harp*

Quartet No. 2, Op. 17 — Béla Bartók (1881-1945)

Moderato
Allegro molto capricioso
Lento

Helena Baillie, *violin*
Erin Keefe, *violin*
Anton Jivaev, *viola*
Efe Baltacigil, *cello*

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Duoming Ba, student of Joseph Silverstein

Helena Baillie, student of Ida Kavafian & Arnold Steinhardt

Efe Baltacigil, student of Peter Wiley

Karina Canellakis, student of Ida Kavafian

Jasmine Choi, student of Julius Baker & Jeffrey Khaner

Kate Hazzard, student of Judy Loman

Anton Jivaev, student of Joseph de Pasquale

Erin Keefe, student of Ida Kavafian & Arnold Steinhardt

Earl Lee, student of Orlando Cole

Teng Li, student of Joseph de Pasquale & Michael Tree

Jennifer Stumm, student of Karen Tuttle

Anna Polonsky, Staff Pianist

The Curtis Institute of Music

RECITAL SERIES
2000/2001 SEASON

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Fellowship Recital

Thursday, April 12, 2001
Field Concert Hall*, 11:30 a.m.

❧

Sonata in F minor, Op. 120, No. 1 — Johannes Brahms (1833-1897)

Allegro appassionato
Andante un poco adagio
Allegretto grazioso
Vivace

Romance for Viola and Orchestra, Op. 85 — Max Bruch (1838-1920)

Che-Hung Chen, *viola*
Natalie Zhu, *piano*

❧

Che-Hung Chen (Viola '00)

Natalie Zhu (Piano '97)

❧

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The Curtis Institute of Music

RECITAL SERIES
2000/2001 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Seventieth Student Recital

Friday, April 13, 2001
Field Concert Hall*, 5:15 p.m.

Sonata for Double Bass and Piano — David Anderson (b. 1962)

Allegro moderato
Largo
Allegro molto

Jeffrey Beecher, *double bass*
Hugh Sung, *piano*

Sonata No. 4 in C major, Op. 102, No. 1 — Ludwig van Beethoven (1770-1827)

Andante—Allegro vivace
Adagio—Allegro vivace

Earl Lee, *cello*
Hyosun Lim, *piano*

Concerto No. 1 in G minor, Op. 26 — Max Bruch (1838-1920)

Allegro moderato
Adagio
Finale: Allegro energico

Julianne Lee, *violin*
Hugh Sung, *piano*

❧

Jeffrey Beecher, student of Harold Hall Robinson

Earl Lee, student of Orlando Cole

Julianne Lee, student of Victor Danchenko

Hyosun Lim, student of Gary Graffman

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

❧

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NEXT RECITAL...

Fri., April 13
Field Concert Hall*, 8:00 p.m.

Graduation Recital
Margaret Kwon, violin
with Hugh Sung, piano

Bach	*Sonata No. 2 in A minor*, BWV 1003
Beethoven	*Sonata No. 8 in G major, Op. 30, No. 3*
Bruch	*Concerto No. 2 in D minor, Op. 44*
Sarasate	*Carmen Fantasy, Op. 25*

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RECITAL SERIES
2000/2001 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Seventy-first Student Recital

Friday, April 13, 2001
Field Concert Hall*, 8 p.m.

❧

Graduation Recital
Margaret Kwon, violin
with Hugh Sung, piano

Sonata No. 8 in G major, Op. 30, No. 3 — Ludwig van Beethoven (1770-1827)
- Allegro assai
- Tempo di Minuetto, ma molto moderato e grazioso
- Allegro vivace

Concerto No. 2 in D minor, Op. 44 — Max Bruch (1838-1920)
- Adagio ma non troppo
- Recitativo: Allegro moderato
- Finale: Allegro molto

INTERMISSION

Sonata No. 2 in A minor, BWV 1003 — Johann Sebastian Bach (1685-1750)

Grave
Fuga
Andante
Allegro

***Carmen Fantasy*, Op. 25** — Pablo de Sarasate (1844-1908)

❧

Margaret Kwon, student of Aaron Rosand

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

❧

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NEXT RECITAL...

Mon., April 16
Field Concert Hall*, 5:15 p.m.

Graduation Recital
Valeriano Lanchas, bass
with Aoife O'Sullivan, piano

Valeriano Lanchas, bass, with Aoife O'Sullivan, piano, will present an evening of vocal works by Brahms, Duparc, Falla and Xavier Monsalvatge.

Call the Recital Hotline for further information.

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RECITAL SERIES
2000/2001 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Seventy-second Student Recital

Monday, April 16, 2001
Field Concert Hall*, 5:15 p.m.

❧

Graduation Recital
Valeriano Lanchas, bass
with Aoife O'Sullivan, piano

"Phidylé"	Henri Duparc (1848-1933)
"L'invitation au voyage"	Duparc
"Extase"	Duparc
"Chanson triste"	Duparc
"Alte Liebe," Op. 72, No. 1	Johannes Brahms (1833-1897)
"Ach, wende diesen Blick," Op. 57, No. 4	Brahms
"Wie rafft ich mich auf in der Nacht," Op. 32, No. 1	Brahms

"Heimweh," Op. 63, No. 8 — Brahms

Siete canciones populares españolas — Manuel de Falla (1876-1946)

- El paño moruno
- Seguidilla murciana
- Asturiana
- Jota
- Nana
- Canción
- Polo

Cinco canciones negras — Xavier Montsalvatge (b. 1912)

- Cuba dentro de un piano
- Punto de habanera (siglo XVIII)
- Chévere
- Canción de cuna para dormir a un negrito
- Canto negro

❧

Valeriano Lanchas, student of Mikael Eliasen

Aoife O'Sullivan, piano, guest

❧

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NEXT RECITAL...

Mon., April 16
Field Concert Hall*, 8:00 p.m.

The Curtis Brass and Percussion Ensemble Conducted by Blair Bollinger

John Cheetham	*A Brass Menagerie*
	Commemorative Fanfare
	Keystone Celebration
	Scherzo
Ewazen	*Colchester Fantasy*
	*Myths and Legends***
	Symphony in Brass
	A Western Fanfare

***World premiere*

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2000/2001 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Seventy-third Student Recital

Monday, April 16, 2001
Field Concert Hall*, 8 p.m.

❧

The Curtis Brass and Percussion Ensemble conducted by Blair Bollinger

Commemorative Fanfare — John Cheetham (b. 1939)

The Curtis Brass and Percussion Ensemble

Scherzo — Cheetham

A Brass Menagerie — Cheetham

Molto allegro ed energico
Lento
Scherzando ben ritmico
Alla marcia
Brillante

Derek Lance, *trumpet*
Mary Bowden, *trumpet*
Jacquelyn Adams, *horn*
Ryan Johnstone, *trombone*
Zachary Bond, *trombone*

Keystone Celebration — Cheetham

The Curtis Brass and Percussion Ensemble

Intermission

A Western Fanfare — Eric Ewazen (b. 1954)

The Curtis Brass and Percussion Ensemble

Colchester Fantasy — Ewazen

The Rose and Crown
The Marquis of Granby
The Dragoon
The Red Lion

Karl Sweedy, *trumpet*
Skye Chung-Ming Chang, *trumpet*
Adam Krauthamer, *horn*
Anthony Wise, *trombone*
John Whitener, *tuba*

Myths and Legends (world premiere) — Ewazen

Allegro ritmico
Adagio
Allegro giocoso
Allegro vivace

Anthony Wise, *trombone*
Ryan Johnstone, *trombone*
David Rumbaugh, *trombone*
Zachary Bond, *bass trombone*

Symphony in Brass — Ewazen

Andante—Allegro
Andante con moto
Allegro vivace

The Curtis Brass and Percussion Ensemble

❧

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The Curtis Brass and Percussion Ensemble conducted by Blair Bollinger

Trumpet
Mary Bowden
Skye Chung-Ming Chang
Derek Lance
Karl Sweedy

Horn
Jacquelyn Adams
Brian Anderson
Michal Emanovsky
Adam Krauthamer
Anneka Zuehlke

Trombone
Zachary Bond
Ryan Johnstone
David Rumbaugh
Anthony Wise

Tuba
John Whitener

Percussion
Pius Cheung
James Deitz
Luke Giannini
Raúl Vergara

The Ewazen *Colchester Fantasy* was prepared by David Bilger.
The remainder of the program was prepared by Blair Bollinger.

Mary Bowden & Skye Chung-Ming Chang, students of David Bilger
Derek Lance, student of Frank Kaderabek
Karl Sweedy, student of David Bilger & Frank Kaderabek
Jacquelyn Adams, Brian Anderson, Michal Emanovsky, Adam Krauthamer & Anneka Zuehlke, students of Jerome Ashby
Zachary Bond, student of Blair Bollinger
Ryan Johnstone, David Rumbaugh & Anthony Wise, students of Nitzan Haroz
John Whitener, student of Paul Krzywicki
Pius Cheung, James Deitz, Luke Giannini & Raúl Vergara, students of Don Liuzzi

Blair Bollinger, Faculty

**As of April 4, 2001, the recital hall at The Curtis Institute of Music (formerly Curtis Hall) has been renamed Field Concert Hall.*

The Curtis Institute of Music

RECITAL SERIES
2000/2001 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Seventy-fourth Student Recital

Tuesday, April 17, 2001
Field Concert Hall*, 8 p.m.

Lament for Two Violas — Frank Bridge (1879-1941)

Meng Wang, *viola*
Anthony Devroye, *viola*

Concerto No. 1 in A minor, Op. 99 — Dmitri Shostakovich (1906-1975)

Nocturne: Moderato
Scherzo: Allegro
Passacaglia: Andante
Burlesque: Allegro con brio

Pavel Ilyashov, *violin*
Hugh Sung, *piano*

INTERMISSION

Klavierstücke, Op. 119 — Johannes Brahms (1833-1897)

Intermezzo: Adagio
Intermezzo: Andantino un poco agitato
Intermezzo: Grazioso e giocoso
Rhapsodie: Allegro risoluto

Grandes études de Paganini — Franz Liszt (1811-1886)

No. 3: La campanella

Han-Chien Lee, *piano*

***Hermit Songs*, Op. 29** — Samuel Barber (1910-1981)

At Saint Patrick's Purgatory
Church Bell at Night
Saint Ita's Vision
The Heavenly Banquet
The Crucifixion
Sea-Snatch
Promiscuity
The Monk and his Cat
The Praises of God
The Desire for Hermitage

Eve Gigliotti, *soprano*
Mikael Eliasen, *piano*

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❧

Anthony Devroye, student of Joseph de Pasquale & Michael Tree

Eve Gigliotti, student of Joan Patenaude-Yarnell

Pavel Ilyashov, student of Ida Kavafian & Jaime Laredo

Han-Chien Lee, student of Eleanor Sokoloff

Meng Wang, student of Michael Tree & Karen Tuttle

Samuel Barber (Composition '34)

Mikael Eliasen, Head of the Vocal Studies Department

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

❧

The Curtis Institute of Music

RECITAL SERIES
2000/2001 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Seventy-fifth Student Recital

Wednesday, April 18, 2001
Field Concert Hall*, 8 p.m.

❧

The Curtis Woodwind Ensemble
conducted by Richard Woodhams

Octet-partita, Op. 57 — Franz Vincez Krommer (1759-1831)

Allegro vivace
Minuetto
Adagio
Alla polacca

Liang Wang, *oboe*
Reid G. Messich, *oboe*
Agnes Marchione, *clarinet*
Alexander Bedenko, *clarinet*
Julia Lockhart, *bassoon*
Catherine Luczkiw, *bassoon*
Xin He, *bassoon*
Jacquelyn Adams, *horn*
Brian Anderson, *horn*

Petite symphonie — Charles Gounod (1818-1893)

Adagio—Allegretto
Andante cantabile
Scherzo: Allegro moderato
Finale: Allegretto

Jasmine Choi, *flute*
Shea Scruggs, *oboe*
Reid G. Messich, *oboe*
Jose Franch-Ballester, *clarinet*
Alexander Bedenko, *clarinet*
Adrian Morejon, *bassoon*
Julia Lockhart, *bassoon*
Brian Anderson, *horn*
Adam Krauthamer, *horn*

Suite persane — André Caplet (1878-1925)

Scharki
Nihavend
Iskia samaïsi

Andrea Kaplan, *flute*
Elissa Pohorily, *flute*
Geoffrey Deemer, *oboe*
Liang Wang, *oboe*
Agnes Marchione, *clarinet*
Jose Franch-Ballester, *clarinet*
Catherine Luczkiw, *bassoon*
Xin He, *bassoon*
Anneka Zuehlke, *horn*
Michal Emanovsky, *horn*

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Jasmine Choi, Andrea Kaplan & Elissa Pohorily, students of Julius Baker & Jeffrey Khaner

Geoffrey Deemer, Reid G. Messich, Shea Scruggs & Liang Wang, students of Richard Woodhams

Alexander Bedenko, Jose Franch-Ballester & Agnes Marchione, students of Donald Montanaro

Xin He, Julia Lockhart, Catherine Luczkiw & Adrian Morejon, students of Bernard Garfield

Jacquelyn Adams, Brian Anderson, Michal Emanovsky, Adam Krauthamer & Anneka Zuehlke, students of Jerome Ashby

Richard Woodhams, Faculty

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The Curtis Institute of Music

RECITAL SERIES
2000/2001 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Seventy-sixth Student Recital

Friday, April 20, 2001
Field Concert Hall*, 8 p.m.

❧

Graduation Recital
Soo Ryoung Bae, cello

Pièces en concert — François Couperin (1668-1733)
arranged by Paul Bazelaire
- Prélude
- Siciliène
- La tromba
- Plainté
- Air de diable

Sonata No. 6 in A major, G. 4 — Luigi Boccherini (1743-1805)
arranged by Silwedel
- Adagio
- Allegro

***Kol nidrei*, Op. 47** — Max Bruch (1838-1920)
arranged by Yevgeniy Sharlat

Soo Ryoung Bae, *cello*
The Curtis Chamber Ensemble

Sonata for Solo Violoncello — George Crumb (b. 1929)

Fantasia
Tema pastorale con variazioni
Toccata

Soo Ryoung Bae, *cello*

INTERMISSION

Sonata in G minor, Op. 19 — Sergei Rachmaninoff (1873-1943)

Lento—Allegro moderato
Allegro scherzando
Andante
Allegro mosso

Soo Ryoung Bae, *cello*
Meng-Chieh Liu, *piano*

❧

Soo Ryoung Bae, student of Orlando Cole

Yevgeniy Sharlat, student of Richard Danielpour

Meng-Chieh Liu, Resident Pianist

❧

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NEXT RECITAL...

Sat., April 21
Field Concert Hall*, 8:00 p.m.

Conducting students of Otto-Werner Mueller lead the Curtis Orchestra

Mozart — *Overture to Der Schauspieldirektor, K. 486*
Benjamin Shwartz, conductor

Mendelssohn — *The Hebrides, Op. 26*
Thomas Hong, conductor

Beethoven — *Symphony No. 2 in D major, Op. 36*
Andrew Grams, Tamir Hasson, Co Boi Nguyen & Erik Nielsen, conductors

Programs are subject to change. Call the Recital Hotline for the most up-to-date information.

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The Curtis Institute of Music

RECITAL SERIES
2000/2001 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Seventy-seventh Student Recital

Saturday, April 21, 2001
Field Concert Hall*, 8 p.m.

❧

Conducting students of Otto-Werner Mueller lead the Curtis Orchestra

Overture to *Der Schauspieldirektor*, K. 486 — Wolfgang Amadeus Mozart (1756-1791)

Benjamin Shwartz, *conductor*

***The Hebrides*, Op. 26** — Felix Mendelssohn (1809-1847)

Thomas Hong, *conductor*

Symphony No. 2 in D major, Op. 36 — Ludwig van Beethoven (1770-1827)

Adagio molto—Allegro con brio

Andrew Grams, *conductor*

Larghetto

Tamir Hasson, *conductor*

Scherzo: Allegro

Co Boi Nguyen, *conductor*

Allegro molto

Erik Nielsen, *conductor*

❧

Andrew Grams, Tamir Hasson, Thomas Hong, Co Boi Nguyen & Erik Nielsen, students of Otto-Werner Mueller

Benjamin Shwartz, student of Julius Baker & Jeffrey Khaner

❧

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NEXT RECITAL...

Sun., April 22
Field Concert Hall*, 3:00 p.m.

Graduation Recital
Amanda Gosier, soprano
with Susan Nowicki, piano

Amanda Gosier, soprano, with Susan Nowicki, piano, will present a program of vocal works by Argento, Duparc, Purcell, Rachmaninoff and Wolf.
Call the Recital Hotline for further information.

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The Curtis Institute of Music

RECITAL SERIES
2000/2001 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Seventy-eighth Student Recital

Sunday, April 22, 2001
Field Concert Hall*, 3 p.m.

❧

Graduation Recital
Amanda Gosier, soprano
with Susan Nowicki, piano

"The Blessed Virgin's Expostulation"	Henry Purcell (1659-1695)
Six Elizabethan Songs Spring Sleep Winter Dirge Diaphenia Hymn	Dominick Argento (b. 1927)
"Chanson triste"	Henri Duparc (1848-1933)
"Le manoir du Rosemonde"	Duparc
"Extase"	Duparc
"L'invitation au voyage"	Duparc

INTERMISSION

"In my garden at night," Op. 38, No. 1	Sergei Rachmaninoff (1873-1943)
"To her," Op. 38, No. 2	Rachmaninoff
"Daisies," Op. 38, No. 3	Rachmaninoff
"The Pied Piper," Op. 38, No. 4	Rachmaninoff
"Dreams," Op. 38, No. 5	Rachmaninoff
"A-oo!," Op. 38, No. 6	Rachmaninoff
"Im Frühling"	Hugo Wolf (1860-1903)
"Die Zigeunerin"	Wolf
"Kennst du das Land"	Wolf

❧

Amanda Gosier, student of Joan Patenaude-Yarnell

Susan Nowicki, Opera & Voice Coach

❧

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NEXT RECITAL...

Sun., April 22
Field Concert Hall*, 8:00 p.m.

Bach *Suite No. 1 in G major for Violoncello, BWV 1007*
Jeffrey Beecher, double bass

Brahms *Sonata No. 2 in F major, Op. 99*
Efe Baltacigil, cello
Benjamin Hochman, piano

Varèse *Ionisation*
Members of the Curtis Percussion Department

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The Curtis Institute of Music

RECITAL SERIES
2000/2001 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Seventy-ninth Student Recital

Sunday, April 22, 2001
Field Concert Hall*, 8 p.m.

❧

Ionisation — Edgard Varèse (1883-1965)

Benjamin Shwartz, *percussion*
William Rowson, *percussion*
Pius Cheung, *percussion*
Raúl Vergara, *percussion*
David Ludwig, *percussion*
Co Boi Nguyen, *percussion*
John B Hedges, *percussion*
Luke Giannini, *percussion*
James Deitz, *percussion*
Yevgeniy Sharlat, *percussion*
James Ra, *percussion*
Jaime Shapiro, *percussion*
Sean Kennard, *percussion*
Michael Bookspan, *conductor*

Suite No. 1 in G major for Violoncello, BWV 1007 — Johann Sebastian Bach (1685-1750)

Prélude
Allemande
Courante
Sarabande
Menuett I & II
Gigue

Jeffrey Beecher, *double bass*

Sonata No. 2 in F major, Op. 99 — Johannes Brahms (1833-1897)

Allegro vivace
Adagio affettuoso
Allegro passionato
Allegro molto

Efe Baltacigil, *cello*
Benjamin Hochman, *piano*

❧

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Efe Baltacigil, student of Peter Wiley

Jeffrey Beecher, student of Harold Hall Robinson

Pius Cheung, student of Don Liuzzi

James Deitz, student of Don Liuzzi

Luke Giannini, student of Don Liuzzi

John B Hedges, student of Richard Danielpour

Benjamin Hochman, student of Claude Frank

Sean Kennard, student of Eleanor Sokoloff

David Ludwig, student of Richard Danielpour

Co Boi Nguyen, student of Otto-Werner Mueller

James Ra, student of Richard Danielpour

William Rowson, student of Ned Rorem

Yevgeniy Sharlat, student of Richard Danielpour

Benjamin Shwartz, student of Julius Baker & Jeffrey Khaner

Raúl Vergara, student of Don Liuzzi

Jaime Shapiro, percussion, guest

Michael Bookspan, Faculty

The Curtis Institute of Music

RECITAL SERIES
2000/2001 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Eightieth Student Recital

Monday, April 23, 2001
Field Concert Hall*, 5:15 p.m.

❧

"Why?," Op. 6, No. 5 — Piotr Ilyich Tchaikovsky (1840-1893)

"Lullaby," Op. 16, No. 1 — Tchaikovsky

"How Fair this Spot," Op. 21, No. 7 — Sergei Rachmaninoff (1873-1943)

Vocalise, Op. 34, No. 14 — Rachmaninoff

"Believe it not," Op. 14, No. 7 — Rachmaninoff

Rachael Garcia, *soprano*
Ang Li, *piano*

Concerto No. 1 in A minor, Op. 33 — Camille Saint-Saëns (1835-1921)
Allegro non troppo — Allegretto con moto — Tempo primo — Molto allegro

Jonah Kim, *cello*
Hugh Sung, *piano*

Chorale No. 1 in E major
from Trois chorals pour grande orgue

César Franck
(1822-1890)

David Mislin, *organ*

❧

Rachael Garcia, student of Marlena Kleinman Malas

Jonah Kim, student of Orlando Cole

Ang Li, student of Eleanor Sokoloff

David Mislin, student of John Weaver

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

❧

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NEXT RECITAL...

Mon., April 23
Field Concert Hall*, 8:00 p.m.

Bach *Suite No. 2 in D minor, BWV 1008*
Yi-Chun Chen, cello

Franck *Chorale No. 2 in B minor*
Mozart *Fantasia in F minor for Mechanical Organ, K. 608*
David Enlow

Mozart *Sonata in C major for Piano Four-Hands, K. 521*
Qiong-Yan Jenny Chai, piano
I-chun Chen, piano

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The Curtis Institute of Music

RECITAL SERIES
2000/2001 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Eighty-first Student Recital

Monday, April 23, 2001
Field Concert Hall*, 8 p.m.

Chorale No. 2 in B minor — César Franck (1822-1890)
from Trois chorals pour grande orgue

David Enlow, *organ*

Suite No. 2 in D minor, BWV 1008 — Johann Sebastian Bach (1685-1750)

Prélude
Allemande
Courante
Sarabande
Menuet I & II
Gigue

Yi-Chun Chen, *cello*

INTERMISSION

Fantasia in F minor for Mechanical Organ, K. 608 — Wolfgang Amadeus Mozart (1756-1791)

David Enlow, *organ*

Sonata in C major for Piano Four-Hands, K. 521 Mozart

Allegro
Andante
Allegretto

Qiong-Yan Jenny Chai, *piano*
I-chun Chen, *piano*

❧

Qiong-Yan Jenny Chai, student of Seymour Lipkin

I-chun Chen, student of Eleanor Sokoloff

Yi-Chun Chen, student of David Soyer

David Enlow, student of John Weaver

❧

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NEXT RECITAL...

Tues., April 24
Field Concert Hall*, 5:15 p.m.

Dvořák	*Concerto in A minor, Op. 53* Duoming Ba, violin Hugh Sung, piano
Elgar	*Romance, Op. 62* Adrian Morejon, bassoon Hugh Sung, piano
Marcel Farago	*Phantasy on a Theme by Paganini, Op. 40a* Adrian Morejon, bassoon

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RECITAL SERIES
2000/2001 SEASON

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Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Eighty-second Student Recital

Tuesday, April 24, 2001
Field Concert Hall*, 5:15 p.m.

❧

Romance for Bassoon and Orchestra, Op. 62 — Edward Elgar (1857-1934)

Adrian Morejon, *bassoon*
Hugh Sung, *piano*

Phantasy on a Theme by Paganini, Op. 40a — Marcel Farago (b. 1924)

Adrian Morejon, *bassoon*

Concerto in A minor, Op. 53 — Antonín Dvořák (1841-1904)

Allegro ma non troppo
Adagio ma non troppo
Finale: Allegro giocoso, ma non troppo

Duoming Ba, *violin*
Hugh Sung, *piano*

❧

Duoming Ba, student of Joseph Silverstein

Adrian Morejon, student of Bernard Garfield

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

❧

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NEXT RECITAL...

Tues., April 24
Field Concert Hall*, 8:00 p.m.

Graduation Recital
Heui-Un Gloria Kim, cello
with Jungeun Kim, piano

Beethoven	*Sonata No. 2 in G minor, Op. 5, No. 2*
Brahms	*Sonata No. 2 in F major, Op. 99*
Shostakovich	*Sonata in D minor, Op. 40*

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2000/2001 SEASON

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Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Eighty-third Student Recital

Tuesday, April 24, 2001
Field Concert Hall*, 8 p.m.

❧

Graduation Recital
Heui-Un Gloria Kim, cello
with Jungeun Kim, piano

Sonata No. 2 in G minor, Op. 5, No. 2 — Ludwig van Beethoven (1770-1827)

Adagio sostenuto ed espressivo —
Allegro molto più tosto presto
Rondo: Allegro

Sonata in D minor, Op. 40 — Dmitri Shostakovich (1906-1975)

Allegro non troppo
Allegro
Largo
Allegro

INTERMISSION

Sonata No. 2 in F major, Op. 99 — Johannes Brahms (1833-1897)

Allegro vivace
Adagio affettuoso
Allegro passionato
Allegro molto

❧

Heui-Un Gloria Kim, student of Peter Wiley

Jungeun Kim, Staff Pianist

❧

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**As of April 4, 2001, the recital hall at The Curtis Institute of Music (formerly Curtis Hall) has been renamed Field Concert Hall.*

NEXT RECITAL...

Wed., April 25
Field Concert Hall*, 5:15 p.m.

Chopin	*Étude in F major, Op. 25, No. 3*
	Étude in A minor, Op. 25, No. 11
Debussy	*Étude No. 11, Book 2: pour les arpèges composés*
Rachmaninoff	*Étude-Tableaux in E-flat minor, Op. 39, No. 5*
	Wen-Yin Chan, piano
Sibelius	*Concerto in D minor, Op. 47*
	Mikhail Simonyan, violin
	Hugh Sung, piano

Programs are subject to change. Call the Recital Hotline for the most up-to-date information.

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The Curtis Institute of Music

RECITAL SERIES
2000/2001 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Eighty-fourth Student Recital

Wednesday, April 25, 2001
Field Concert Hall*, 5:15 p.m.

❧

Étude in F major, Op. 25, No. 3 — Frédéric Chopin (1810-1849)

Étude No. 11, Book II: Pour les arpèges composés — Claude Debussy (1862-1918)

Étude No. 5 in E-flat minor from Études-Tableaux, Op. 39 — Sergei Rachmaninoff (1873-1943)

Étude in A minor, Op. 25, No. 11 — Chopin

Wen-Yin Chan, *piano*

Concerto in D minor, Op. 47 — Jean Sibelius (1865-1957)

Allegro moderato
Adagio di molto
Allegro, ma non troppo

Mikhail Simonyan, *violin*
Hugh Sung, *piano*

❧

Wen-Yin Chan, student of Peter Serkin

Mikhail Simonyan, student of Victor Danchenko

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

❧

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NEXT RECITAL...

Wed., April 25
Field Concert Hall*, 8:00 p.m.

Graduation Recital
Bracha Malkin, violin
with Gerald Robbins, piano, guest

Bach	*"Chaconne" from Partita No. 2 in D minor, BWV 1004*
Saint-Saëns	*Havanaise, Op. 83*
	Introduction and Rondo capriccioso, Op. 28
R. Strauss	*Sonata in E-flat major, Op. 18*
Vivaldi	*Sonata in D major arranged by Ottorino Respighi*

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The Curtis Institute of Music

RECITAL SERIES
2000/2001 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Eighty-fifth Student Recital

Wednesday, April 25, 2001
Field Concert Hall*, 8 p.m.

❧

Graduation Recital
Bracha Malkin, violin
with Gerald Robbins, piano

Sonata in D major, RV 10 — Antonio Vivaldi (1698-1741)
arranged by Ottorino Respighi

Moderato
Allegro moderato
Largo
Vivace

Sonata in E-flat major, Op. 18 — Richard Strauss (1864-1949)

Allegro, ma non troppo
Improvisation: Andante cantabile
Finale: Andante — Allegro

INTERMISSION

"Chaconne" from Partita No. 2 in D minor, BWV 1004	Johann Sebastian Bach (1685-1750)
***Havanaise*, Op. 83**	Camille Saint-Saëns (1835-1921)
Introduction and Rondo capriccioso, Op. 28	Saint-Saëns

❧

Bracha Malkin, student of Aaron Rosand

Gerald Robbins, piano, guest

❧

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NEXT RECITAL...

Fri., April 27
Field Concert Hall*, 5:15 p.m.

Brahms	*Sonata in E-flat major, Op. 120, No. 2* You-Young Kim, viola Jungeun Kim, piano
J.B.G. Neruda	*Concerto in E-flat major* Mary Bowden, trumpet Anna Polonsky, piano
Weber	*Concerto No. 1 in F minor, Op. 73* Jose Franch-Ballester, clarinet Anna Polonsky, piano

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The Curtis Institute of Music
Opera Theatre
presents

Vanessa

by Samuel Barber

April 26, 27 & 29
The Prince Music Theater

PULITZER
PRIZE WINNER

The Curtis Institute of Music

Gary Graffman, President/Director

The Curtis Institute of Music was founded by Mary Louise Curtis Bok in 1924 to train exceptionally gifted young musicians for careers as performing artists on the highest professional level. It provides merit-based full-tuition scholarships for all its students, attracting the finest young musicians from the entire world. Currently 169 students from the United States and 26 other countries study with the school's renowned 82-member faculty, which includes Julius Baker, Leon Fleisher, Claude Frank, Gary Graffman, Jaime Laredo, Seymour Lipkin, Otto-Werner Mueller, Lionel Party, Ned Rorem, Aaron Rosand, Peter Serkin, members of the Guarneri String Quartet and many of the principal players of the Philadelphia Orchestra.

The Curtis Institute of Music offers numerous and varied opportunities for music lovers to hear students perform on the Student Recital Series and in performances of the Curtis Opera Theatre and the Symphony Orchestra. At Curtis, these thrice-weekly recitals are an integral part of every student's education. In keeping with The Institute's mission, it is essential that all Curtis students have the opportunity to perform, and perform often, in public. The Recital Series is the primary vehicle by which students gain this experience, giving the young musicians the opportunity to appear as soloists and members of chamber music groups.

The Curtis Opera Theatre is the performing entity of Curtis' Vocal Studies Department. Headed by Mikael Eliasen, it is composed of approximately 25 singers of outstanding talent between the ages of 18 and 28. Enrollment in the Vocal Studies Department is intentionally kept small in order to insure individual attention for all of the students. This philosophy has proven successful over the years: Since The Institute's founding, over 40 alumni have gone on to sing with the Metropolitan Opera, and Curtis graduates are frequently heard with the world's leading opera companies, including La Scala, Covent Garden, Vienna Staatsoper, San Francisco and Houston Grand Opera.

The Symphony Orchestra of The Curtis Institute of Music is composed of 100 students between the ages of 10 and 26. Under the direction of Otto-Werner Mueller, head of Curtis' Conducting Department; David Hayes, music director of the Philadelphia Singers; and distinguished visiting conductors, the ensemble gives several concerts throughout the year. Guest conductors who have recently worked with the Orchestra include Riccardo Chailly, James Levine, Kurt Masur, Zubin Mehta, André Previn, Sir Simon Rattle, Mstislav Rostropovich, Wolfgang Sawallisch, Leonard Slatkin, Yuri Temirkanov and David Zinman. The Curtis presence is striking among the "Big Five" American symphony orchestras, where Curtis-trained players occupy over 25% of the principal desks.

The Curtis Institute of Music
Opera Theatre

presents

Vanessa

Music by Samuel Barber • Libretto by Gian Carlo Menotti

Ian Robertson, conductor
Erik Nielsen, assistant conductor

Thursday, April 26, 2001 • Friday, April 27, 2001
8:00 p.m.

Sunday, April 29, 2001
2:30 p.m.

Prince Music Theater

Lighting by George McMahon.

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Auto Captions courtesy of Lyric Opera of Kansas City.

Special thanks to the Joseph Cairns, Jr. and Ernestine Bacon Cairns Memorial Scholarship Fund, the Edwin B. Garrigues Foundation and the Horace W. Goldsmith Foundation for their generous support in helping to train our singers in the Curtis Vocal Studies Department.

The Curtis Institute of Music
Gary Graffman, President/Director

Vanessa

CAST

	April 26	*April 27*	*April 29*
Vanessa	Carolyn Betty	Joslin Romphf	Joslin Romphf
Erika	Lauren Curnow	Karin Caspi	Lauren Curnow
Baroness	Meredith Arwady	Meredith Arwady	Meredith Arwady
Anatol	Jason Collins	Jason Collins	Jason Collins
Doctor	Matthew Rose	Robert Pomakov	Matthew Rose
Major Domo	Howard Reddy	Howard Reddy	Howard Reddy

There will be two 15-minute intermissions.
Total Running Time: 2 hours, 55 minutes

SYNOPSIS

Act I

Vanessa, bitter and faded, has pined for 20 years for her former lover, Anatol, who abandoned her, never to be seen again. But on the night of a powerful snowstorm, Vanessa, her mother the baroness, and her beautiful niece, Erika, make preparations for his long-awaited return. However, the visitor who arrives is not the man expected, but rather his son, an opportunist who shares his father's name and good looks. The young man bears bad news: His father is dead. Distraught, Vanessa spurns this new Anatol and storms off, leaving him alone with Erika.

As time goes by, however, Vanessa becomes as infatuated with the younger Anatol as she had been with his father. After he has stayed at their home for several weeks, Erika confesses to her grandmother that she was seduced by Anatol on his first night, and doesn't know what to do: He has offered to marry her, but he is also plainly romancing Vanessa. Just then, Vanessa returns from a promenade with Anatol and confides in Erika that he is close to proposing marriage. Erika later confronts Anatol about his two proposals; he churlishly responds that both offers still stand, and laughs at her old-fashioned sentimentality. Her eyes now open to his true character, Erika decides that if her aunt wants Anatol, she can have him.

Act II

New Year's Eve comes, and revelers celebrate the occasion at Vanessa's home. The hostess, however, is not in high spirits, as Erika has cloistered herself in her room and will not join the festivities. As the evening progresses, Erika, weak and pale, descends from her room and collapses at the foot of the stairs. Muttering that Anatol's child must not be born, she stumbles out into the cold night before anyone can stop her.

Act III

As the new year dawns, the household is anxiously awaiting Erika's return when Anatol arrives, carrying her unconscious body. Suspecting that Erika and Anatol may have been lovers, Vanessa questions him. Anatol denies her accusation, and instead claims that Erika's actions were meant to protest their impending marriage. Outraged, Vanessa bans her niece from their home.

As Erika awakens, she asks to be left alone with her grandmother, to whom she confesses that she had been trying to miscarry Anatol's unborn child. Horrified, the old woman vows never to speak to her again.

Two weeks pass, and Vanessa and Anatol prepare to depart for Paris, where they will make their new home. Having forgiven her niece, Vanessa whispers to Erika that, without Anatol's knowing, she has willed her their home, so she may live there as long as she likes. Bitter and fading herself, Erika grimly realizes that she, now, must take her aunt's place at the window, always waiting and pining for her own undeserving Anatol.

VANESSA
by Samuel Barber (1910-1981)

It is not often that operas are successful at first hearing and retain their popularity with audiences and critics alike, but such is the case with Samuel Barber's *Vanessa*. Even more unusual is the fact that its premiere, held January 15, 1958, was at the Metropolitan Opera in New York, a company that at the time rarely mounted American operas — let alone their premieres. Dimitri Mitropoulos conducted an all-star cast, with soprano Eleanor Steber in the title role. The opera received a standing ovation and critics raved, comparing Barber's orchestration to that of Richard Strauss.

Barber had a deep knowledge of and empathy for the human voice (he was himself a singer), and was able to infuse formal structures with deep lyricism and dramatic power. No small part of the opera's success is the libretto — based on one of those dark gothic tales by Isak Dinesen — by Barber's devoted friend and colleague, Gian Carlo Menotti. Though Italian by birth, Menotti early on developed a remarkable sense of the English language as well as of the theater, as revealed by his own rich operatic output. Barber and Menotti are among The Curtis Institute of Music's most illustrious alumni. Their works retain a solid and broad popularity, whatever the musical fashions of the time.

— *Diana Burgwyn*

BIOGRAPHY

Ian Robertson, conductor

Ian Robertson, chorus director and conductor with the San Francisco Opera since 1987, made his company conducting debut in 1988 with *Lady Macbeth of Mtsensk* and has since led performances of *Falstaff*, *Lohengrin*, *Rigoletto*, *La Traviata*, *Don Carlo*, *Turandot* and *Il Trovatore*. In addition to his work with the Opera Chorus, Mr. Robertson has led the Opera Orchestra in concerts at the War Memorial Opera House and as part of the 1994 Summer Concert series. Mr. Robertson was previously head of music and chorus director of the Scottish Opera, for which he also conducted several productions. A native of Scotland, he trained as a pianist at the Royal Scottish Academy of Music, where he won numerous awards as well as a scholarship to the University of Glasgow. Mr. Robertson has performed in recital at the Edinburgh International Festival and in such venues as Wigmore Hall and the Purcell Room in London. He has recorded recitals for the BBC and appeared as pianist with the New Music Group of Scotland. Mr. Robertson has conducted Curtis productions of Tchaikovsky's *Iolanta*, Puccini's *La Rondine*, Britten's *Rape of Lucretia* and Mozart's *Don Giovanni*, as well as last season's performances of Britten's *A Midsummer Night's Dream*.

The Orchestra

Violin
Duoming Ba
Helena Baillie
Oscar Bohórquez
Benjamin Bowman
Ang Cheng
Angelia Cho
David Coucheron
Celeste Golden
Gail Hernandez, guest
Katie Hyun
Reina Inui
Stephanie Jeong
Hannah Hyo-Bin Jin
Erin Keefe
Nicolas Kendall
Hye-Jin Kim
Paul Kim
Margaret Kwon
Hyun-Ju Lee
Jung-min Amy Lee
Bracha Malkin
Anita Mishoukova
Dina Nesterenko
Susie Park
Mikhail Simonyan

Viola
Carrie Dennis
Anthony Devroye
Mara Gearman
Anton Jivaev
You-Young Kim
Teng Li
Yevgeniy Sharlat
Meng Wang

Cello
Efe Baltacigil
Victoria Hurt
Yumi Kendall
Daniel Lee
Earl Lee
Joel W. Noyes

Double Bass
Joseph H. Conyers
Jon Keigwin
Timothy Ressler
Bert Witzel

Flute
Jasmine Choi
Andrea Kaplan
Elissa Pohorily
Benjamin Shwartz

Oboe
Geoffrey Deemer
Reid G. Messich
Shea Scruggs
Liang Wang

Clarinet
Alexander Bedenko
Jose Franch-Ballester
Victoria Luperi
Agnes Marchione

Bassoon
Leonard Bass, guest
Xin He
Adrian Morejon

Horn
Jacquelyn Adams
Brian Anderson
Michal Emanovsky
Adam Krauthamer
Anneka Zuehlke

Trumpet
Mary Bowden
Skye Chung-Ming Chang
Derek Lance
Karl Sweedy

Trombone
Zachary Bond
Ryan Johnstone
David Rumbaugh

Tuba
John Whitener

Timpani
Raúl Vergara

Percussion
Pius Cheung
James Deitz
Luke Giannini

Piano
Qiong-Yan Jenny Chai

Celesta
Sean Kennard

Accordion
Vitaliy Pirog, guest

Harp
Chia-Yuan Liang

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Co Boi Nguyen
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Jeanette S. Epstein Memorial Fellowship

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Jeffrey Beecher
Mary Louise Curtis Bok Fellowship

Joseph H. Conyers
Wes Wyatt Fellowship in honor of Ken Gamble & Leon Huff

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Kaori Yamagami
Blank, Rome, Comisky & McCauley Fellowship

Vocal Studies

Tiffany Abban
Bok Foundation Fellowship

Glenn Alamilla
Margaret Aull Wynne Fellowship

Meredith Arwady
Cyrus H. K. Curtis Fellowship

Carolyn Betty
Bok Foundation Fellowship

Karin Caspi
Mary Louise Curtis Bok Fellowship

Jason Collins
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Lauren Curnow
Edwin B. Garrigues Fellowship

Quirijn de Lang
Joseph Cairns, Jr. & Ernestine Bacon Cairns Memorial Fellowship

Ramone Diggs
Joseph Cairns, Jr. & Ernestine Bacon Cairns Memorial Fellowship

Rachael Garcia
Huldah Bender Kerner, M.D. Fellowship

Eve Gigliotti
Louisa Knapp Curtis Fellowship

Amanda Gosier
Louisa Knapp Curtis Fellowship

Joseph Guyton
Mary Louise Curtis Bok Fellowship

Charles Kim
Cyrus H. K. Curtis Fellowship

Jeffrey Kim
Horace W. Goldsmith Fellowship

Valeriano Lanchas
David H. Springman Memorial Fellowship

Robert Pomakov
Bok Foundation Fellowship

Howard Reddy
Bok Foundation Fellowship

Joslin Romphf
Barbara Moskow Goldberg Fellowship

Matthew Rose
William Horne Fellowship

Karen Slack
Joseph Cairns, Jr. & Ernestine Bacon Cairns Memorial Fellowship

Hanan Tarabay
Mary Louise Curtis Bok Fellowship

Lina Tetruashvili
Friends of Curtis Fellowship

Tammy Tyburczy
Curtis Alumni Fellowship

Yalí-Marie Williams
Lelia A. Wike Fellowship

D. Renard Young
Mary Louise Curtis Bok Fellowship

The Vocal Studies Department

Mikael Eliasen	*Head of Vocal Studies Department*
Ralph Batman	*Administrator/Production Manager*
Anne Polen Addicks	*German Diction*
Annick Tanguy Applewhite	*French Diction*
Susan Shiplett Ashbaker	*Opera & Voice Coach*
Corradina Caporello	*Italian Diction*
Bob Chapra	*Feldenkrais Technique*
Wayne Conner	*History of Opera & Singing*
Ilse Hawrysz	*German Language*
Ariel Weiss Holyst	*Alexander Technique*
Luke Housner	*Staff Pianist*
Eunae Koh	*Rehearsal Pianist/Coach*
Kathryn E. LaBouff	*English Diction*
Marlena Kleinman Malas	*Voice Teacher*
David Moody	*Opera & Voice Coach*
Susan Nowicki	*Opera & Voice Coach*
Danielle Orlando	*Principal Opera Coach*
Joan Patenaude-Yarnell	*Voice Teacher*
Donald St. Pierre	*Opera & Voice Coach*

The Curtis Institute of Music

RECITAL SERIES
2000/2001 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Eighty-sixth Student Recital

Friday, April 27, 2001
Field Concert Hall*, 5:15 p.m.

❧

Concerto in E-flat major for Trumpet and String Orchestra — Johann Baptist Georg Neruda (c. 1711-1776)

Allegro
Largo
Vivace

Mary Bowden, *trumpet*
Anna Polonsky, *piano*

Sonata in E-flat major, Op. 120, No. 2 — Johannes Brahms (1833-1897)

Allegro amabile
Allegro appassionato
Andante con moto — Allegro

You-Young Kim, *viola*
Jungeun Kim, *piano*

Concerto No. 1 in F minor, Op. 73 — Carl Maria von Weber (1786-1826)

Allegro
Adagio ma non troppo
Rondo: Allegretto

Jose Franch-Ballester, *clarinet*
Anna Polonsky, *piano*

❧

Mary Bowden, student of David Bilger

Jose Franch-Ballester, student of Donald Montanaro

You-Young Kim, student of Joseph de Pasquale

Jungeun Kim, Staff Pianist

Anna Polonsky, Staff Pianist

❧

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**As of April 4, 2001, the recital hall at The Curtis Institute of Music (formerly Curtis Hall) has been renamed Field Concert Hall.*

NEXT RECITAL...

Fri., April 27
Field Concert Hall*, 8:00 p.m.

Graduation Recital
Daniel Lee, cello
with Hyosun Lim, piano

Brahms	*Sonata No. 2 in F major, Op. 99*
Fauré	*Après un rêve, Op. 7, No. 1*
	arranged by Pablo Casals
Piazzolla	*Le grand tango*
Prokofiev	*Sonata in C major, Op. 119*

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The Curtis Institute of Music

RECITAL SERIES
2000/2001 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Eighty-seventh Student Recital

Friday, April 27, 2001
Field Concert Hall*, 8 p.m.

❧

Graduation Recital
Daniel Lee, cello
with Hyosun Lim, piano

Sonata in C major, Op. 119 — Sergei Prokofiev (1891-1953)
- Andante grave
- Moderato
- Allegro ma non troppo

Le grand tango — Astor Piazzolla (1921-1992)

Intermission

***Après un rêve*, Op. 7, No. 1** — Gabriel Fauré (1845-1924)
arranged by Pablo Casals

Sonata No. 2 in F major, Op. 99 — Johannes Brahms (1833-1897)

Allegro vivace
Adagio affettuoso
Allegro passionato
Allegro molto

❧

Daniel Lee, student of Orlando Cole & Peter Wiley

Hyosun Lim, student of Gary Graffman

❧

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NEXT RECITAL...

Sun., April 29
Field Concert Hall*, 8:00 p.m.

Copland *Appalachian Spring Suite*
The Curtis Chamber Ensemble
John B Hedges, conductor

Glazunov *Concerto in A minor, Op. 82*
Solomiya Ivakhiv, violin
Jungeun Kim, piano

Mozart *Sonata in B-flat major, K. 454*
Celeste Golden, violin
Wen-Yin Chan, piano

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The Curtis Institute of Music

Alumni Recital Series

Judith Ingolfsson, violin
Ronald Sat, piano, guest

Sunday, April 29, 2001
3:00 p.m.
*Field Concert Hall**

2000/2001 Season

The Curtis Institute of Music

Gary Graffman, President/Director

Judith Ingolfsson, violin
Ronald Sat, piano, guest

Sunday, April 29, 2001 • 3:00 p.m.

Ned Rorem (b. 1923) — *Autumn Music*

Gabriel Fauré (1845-1924) — Sonata No. 1 in A major, Op. 13
- Allegro molto
- Andante
- Allegro vivo
- Allegro quasi presto

Intermission

Johann Sebastian Bach (1685-1750) — Partita No. 1 in B minor, BWV 1002
- Allemanda — Double
- Courante — Double
- Sarabande — Double
- Tempo di Borea — Double

Pablo de Sarasate (1844-1908) — *Carmen Fantasy*, Op. 25

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Biographies

Judith Ingolfsson (Violin '92)

1998 Gold Medal winner of the Indianapolis International Violin Competition, Icelandic violinist Judith Ingolfsson has earned praise from critics and audiences around the globe for her sensitive and intelligent performances. Her recent Carnegie Hall debut was acclaimed as "a technically assured and interpretively astute recital" by *The New York Times*. A native of Reykjavik, Ms. Ingolfsson made her solo orchestral debut in Germany at the age of eight and since then has appeared as soloist with the Philadelphia Orchestra under Wolfgang Sawallisch, the St. Louis Symphony, San Diego Symphony and the Indianapolis Symphony. In October 2000, she embarked on a 14-city North American tour with the Iceland Symphony that included performances at Carnegie Hall and the Kennedy Center. Recent engagements have taken her to Philadelphia, Cleveland, Austria, Spain, Switzerland, Hong Kong and her native Iceland. Ms. Ingolfsson's performances have been broadcast on CBS *Sunday Morning*, WQXR in New York City and Japan's NHK Network; she was named Debut Artist of the Year in 1999 by NPR's *Performance Today*. Her debut recording of works by Bach, Bloch, Wieniawski and Rorem on the Catalpa Classics label received the 2001 Chamber Music America/WQXR Record Award. At Curtis, Ms. Ingolfsson studied with the late Jascha Brodsky.

Ronald Sat

Guest pianist Ronald Sat is a highly praised collaborative pianist who has appeared in concert with such artists as violinist Zvi Zeitlin, tenor Raymond Kwon, soprano Indra Thomas and violinist Mariko Inaba; later this season he will make his Kennedy Center debut with tenor Raymond Mok and Metropolitan Opera bass Hao Jiang Tian. Mr. Sat's performances have been heard on WQXR and WNYC radio in New York City, WFYI of Indianapolis, NPR, PBS and NHK, and he was featured with Ms. Ingolfsson on her Catalpa Classics recording. A member of the coaching staff of the Manhattan School of Music, he has also served on the faculties of Louisiana's Centenary College and the University of Akron. A graduate of the Eastman School of Music and the University of British Columbia, Mr. Sat is a Doctor of Musical Arts candidate at the Cleveland Institute of Music, where he received the Rosa Lobe Award for excellence in collaborative piano.

Alumni Society of Greater Philadelphia

Hershel Gordon, *Chair*
Marcantonio Barone
Blanche Burton-Lyles
Edith Evans Frumin
Fanabel Block Kremens
Alan Morrison
Matthew Rose, *Student Representative*
Richard Shapp

The Alumni Society of Greater Philadelphia consists of local alumni who support the next generation of Curtis musicians by presenting a series of alumni performances. Artists donate their services, and each year Society members work directly with The Institute to decide how proceeds from the Recital Series can be most beneficial to the students. In recent years, contributions have been made toward the student audition travel fund, the purchase of chamber music and listening equipment for the library, and student living expenses.

Alumni Recital Series Benefactors

Dr. Edward W.* & Yvette Arian
Marcantonio Barone*
Joseph P. Brinton III
Vera D. Bruestle
Blanche Burton-Lyles*
Joan O. Cahan
Beverly Werner Caplan
Cynthia & James Cook
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David W. Stroh
Warren H. Watanabe
Dr. & Mrs. Asher Woldow
Jack Wolgin & Julie Curson
Efrem Zimbalist III
Dr. Sidney N. Zubrow & Barbara Moskow Goldberg*

List complete as of April 18, 2001

**Indicates alumnus/alumna*

The Curtis Institute of Music

RECITAL SERIES
2000/2001 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Eighty-eighth Student Recital

Sunday, April 29, 2001
Field Concert Hall*, 8 p.m.

❧

Sonata in B-flat major, K. 454 — Wolfgang Amadeus Mozart (1756-1791)

Largo—Allegro
Andante
Allegretto

Celeste Golden, *violin*
Wen-Yin Chan, *piano*

Concerto in A minor, Op. 82 — Alexander Glazunov (1865-1936)

Solomiya Ivakhiv, *violin*
Jungeun Kim, *piano*

Intermission

Appalachian Spring,
Suite for Thirteen Instruments

Aaron Copland
(1900-1990)

The Curtis Chamber Ensemble
John B Hedges, *conductor*

❧

Wen-Yin Chan, student of Peter Serkin

Celeste Golden, student of Ida Kavafian & Jaime Laredo

John B Hedges, student of Richard Danielpour

Solomiya Ivakhiv, student of Joseph Silverstein

Jungeun Kim, Staff Pianist

❧

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NEXT RECITAL...

Mon., April 30
Field Concert Hall*, 5:15 p.m.

Fauré *Theme and Variations, Op. 73*
Prokofiev *Toccata, Op. 11*
Qiong-Yan Jenny Chai, piano

Harbison *Wind Quintet*
Benjamin Shwartz, flute
Reid G. Messich, oboe
Victoria Luperi, clarinet
Julia Lockhart, bassoon
Michal Emanovsky, horn

Prokofiev *Concerto No. 1 in D major, Op. 19*
Julianne Lee, violin
Hugh Sung, piano

Prokofiev *Concerto No. 3 in C major, Op. 26*
Di Wu, piano
Hugh Sung, piano accompaniment

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The Curtis Institute of Music

RECITAL SERIES
2000/2001 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Eighty-ninth Student Recital

Monday, April 30, 2001
Field Concert Hall*, 5:15 p.m.

Thème et variations, Op. 73 — Gabriel Fauré (1845-1924)

Toccata, Op. 11 — Sergei Prokofiev (1891-1953)

Qiong-Yan Jenny Chai, *piano*

Concerto No. 1 in D major, Op. 19 — Prokofiev

Andantino
Scherzo: Vivacissimo
Moderato

Julianne Lee, *violin*
Hugh Sung, *piano*

Quintet for Winds — John Harbison (b. 1938)

Intrada
Intermezzo
Romanza
Scherzo
Finale

Benjamin Shwartz, *flute*
Reid G. Messich, *oboe*
Victoria Luperi, *clarinet*
Julia Lockhart, *bassoon*
Michal Emanovsky, *horn*

Concerto No. 3 in C major, Op. 26 — Prokofiev

Andante
Theme and Variations: Andantino
Allegro, ma non troppo

Di Wu, *piano*
Hugh Sung, *piano accompaniment*

❧

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❧

The Harbison was prepared by Anthony Gigliotti.

Qiong-Yan Jenny Chai, student of Seymour Lipkin

Michal Emanovsky, student of Jerome Ashby

Julianne Lee, student of Victor Danchenko

Julia Lockhart, student of Bernard Garfield

Victoria Luperi, student of Donald Montanaro

Reid G. Messich, student of Richard Woodhams

Benjamin Shwartz, student of Julius Baker & Jeffrey Khaner

Di Wu, student of Gary Graffman

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

❧

The Curtis Institute of Music

RECITAL SERIES
2000/2001 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Nintieth Student Recital

Monday, April 30, 2001
Field Concert Hall*, 8 p.m.

❧

Graduation Recital
Hyun-Ju Lee, violin
with Susanne Juliet Son, piano

Sonata in B-flat major, K. 378 — Wolfgang Amadeus Mozart (1756-1791)

- Allegro moderato
- Andantino sostenuto e cantabile
- Rondeau: Allegro

Sonata in E minor, Op. 27, No. 4 — Eugène Ysaÿe (1858-1931)

- Allemanda
- Sarabande
- Finale

Intermission

Sonata No. 3 in D minor, Op. 108 — Johannes Brahms (1833-1897)

Allegro
Adagio
Un poco presto e con sentimento
Presto agitato

Aus der Heimat — Bedřich Smetana (1824-1884)

Moderato
Andantino—Allegro vivo—Presto

❧

Hyun-Ju Lee, student of Victor Danchenko & Arnold Steinhardt

Susanne Juliet Son (Piano '93)

❧

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NEXT RECITAL...

Tues., May 1
Field Concert Hall*, 5:15 p.m.

Kenneth Lafave	*Hermes: Concerto for Timpani and Strings* Raúl Vergara, timpani Hugh Sung, piano
Schubert	*Winterreise, Op. 89, D. 911* Valeriano Lanchas, bass Mikael Eliasen, piano

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The Curtis Institute of Music

RECITAL SERIES
2000/2001 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Ninety-first Student Recital

Tuesday, May 1, 2001
Field Concert Hall*, 5:15 p.m.

❧

***Winterreise*, Op. 89, D. 911** — Franz Schubert (1797-1828)

Book I: Gute nacht: Fremd bin ich eingezogen
Die Wetterfahne: Der Wind spielt der Wetterfahne
Gefrorne Tränen: Gefrorne Tropfen fallen
Erstarrung: Ich such im Schnee vergebens
Der Lindenbaum: Am Brunnen vor dem Tore
Wasserflut: Manche Trän' aus meinen Augen
Auf dem Flusse: Der du so lustig rauschtest
Rückblick: Es brennt mir unter beiden Sohlen
Irrlicht: In die tiefsten Felsengründe
Rast: Nun merk ich erst
Frühlingstraum: Ich träumte von bunten Blumen
Einsamkeit: Wie eine trübe Wolke

Book II: Die Post: Von der Straße her ein Posthorn klingt
Der greise Kopf: Der Reif hat einen weißen Schein
Die Krähe: Eine Krähe war mit mir
Letzte Hoffnung: Hie und da ist an den Bäumen
Im Dorfe: Es bellen die Hunde
Der stürmische Morgen: Wie hat der Sturm zerrissen
Täuschung: Ein Licht tanzt freundlich
Der Wegweiser: Was vermeid ich denn die Wege
Das Wirtshaus: Auf einen Totenacker
Mut: Fliegt der Schnee mir ins Gesicht
Die Nebensonnen: Drei Sonnen sah ich
Der Leiermann: Drüben hinterm Dorfe

Valeriano Lanchas, *bass*
Mikael Eliasen, *piano*

❧

Valeriano Lanchas, student of Mikael Eliasen

Mikael Eliasen, Head of the Vocal Studies Department

❧

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NEXT RECITAL...

Tues., May 1
Field Concert Hall*, 8:00 p.m.

Bach	*Fugue from Violin Sonata No. 1 in G minor, BWV 1001* *arranged by Grandjany*
Rota	*Sarabanda e toccata* Katherine Dolfe, harp
Grandjany	*Fantaisie sur un thème de J. Haydn* Chia-Yuan Liang, harp
Kenneth LaFave	*Hermes: Concerto for Timpani and Strings* Raúl Vergara, timpani Hugh Sung, piano
Massenet	*"Meditation" from Thaïs transcribed by Harold Hall Robinson* Bert Witzel, double bass Katherine Dolfe, harp

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2000/2001 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Ninety-second Student Recital

Tuesday, May 1, 2001
Field Concert Hall*, 8 p.m.

❧

Hermes: Concerto for Timpani and Strings — Kenneth LaFave (b. 1951)

Hermes' Message to Prometheus
Hermes Presents the Lyre to Apollo
Hermes Leads Persephone from the Underworld
Hermes, Companion to Zeus

Raúl Vergara, *timpani*
Hugh Sung, *piano*

Intermission

Fantaisie sur un thème de J. Haydn — Marcel Grandjany (1891-1975)

Introduction
Theme
Variations

Chia-Yuan Liang, *harp*

"Fugue" from Violin Sonata No. 1 in G minor, BWV 1001 arranged by Marcel Granjany — Johann Sebastian Bach (1685-1750)

Sarabanda e toccata — Nino Rota (1911-1979)

Katherine Dolfe, *harp*

"Meditation" from *Thaïs* transcribed by Harold Hall Robinson — Jules Massenet (1842-1912)

Bert Witzel, *double bass*
Katherine Dolfe, *harp*

❧

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The Massenet was prepared by Harold Hall Robinson.

Katherine Dolfe, student of Judy Loman

Chia-Yuan Liang, student of Judy Loman

Raúl Vergara, student of Don Liuzzi

Bert Witzel, student of Harold Hall Robinson

Nino Rota (Compostition '32)

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

Harold Hall Robinson, Faculty

The Curtis Institute of Music

RECITAL SERIES
2000/2001 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Ninety-third Student Recital

Wednesday, May 2, 2001
Field Concert Hall*, 5:15 p.m.

❧

Partita No. 2 in D minor, BWV 1004 — Johann Sebastian Bach (1685-1750)

Allemande
Courante
Sarabande
Gigue
Chaconne

Helena Baillie, *violin*

Pezzo capriccioso in B minor, Op. 62, for Cello and Orchestra — Piotr Ilyich Tchaikovsky (1840-1893)

Yeon-Sun Joo, *cello*
Ang Li, *piano*

Fantasy in C major, Op. Post. 159, D. 934 — Franz Schubert (1797-1828)

Helena Baillie, *violin*
Anna Polonsky, *piano*

Primal Stomp — John B Hedges (b. 1974)

John Whitener, *tuba*
John B Hedges, *piano*

Rebellion — Stephen Rush (b. 1958)

Ryan Johnstone, *trombone*
Luke Giannini, *percussion*
Sean Kennard, *piano*

❧

Photographic and recording equipment may not be used in Field Concert Hall.

**As of April 4, 2001, the recital hall at The Curtis Institute of Music (formerly Curtis Hall) has been renamed Field Concert Hall.*

❧

The Rush was prepared by Don Liuzzi.

Helena Baillie, student of Ida Kavafian & Arnold Steinhardt

Luke Giannini, student of Don Liuzzi

John B Hedges, student of Richard Danielpour

Ryan Johnstone, student of Nitzan Haroz

Yeon-Sun Joo, student of Orlando Cole

Sean Kennard, student of Eleanor Sokoloff

Ang Li, student of Eleanor Sokoloff

John Whitener, student of Paul Krzywicki

Anna Polonsky, Staff Pianist

❧

The Curtis Institute of Music

RECITAL SERIES
2000/2001 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Ninety-fourth Student Recital

Wednesday, May 2, 2001
Field Concert Hall*, 8 p.m.

❧

Sonata for Two Pianos and Percussion — Béla Bartók (1881-1945)

Assai lento — Allegro molto
Lento, ma non troppo
Allegro non troppo

Hugh Sung, *piano*
Sean Kennard, *piano*
Raúl Vergara, *percussion*
Luke Giannini, *percussion*

Intermission

Octet in F major, Op. Post. 166, D. 803 — Franz Schubert (1797-1828)

Adagio—Allegro
Adagio
Allegro vivace
Andante
Menuetto: Allegretto
Andante molto—Allegro

Susie Park, *violin*
Zachary DePue, *violin*
Jennifer Stumm, *viola*
Yumi Kendall, *cello*
Joseph H. Conyers, *double bass*
Victoria Luperi, *clarinet*
Adrian Morejon, *bassoon*
Michal Emanovsky, *horn*

❧

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The Bartók was prepared by Hugh Sung.

The Schubert was prepared by Joseph Silverstein.

Joseph H. Conyers, student of Harold Hall Robinson

Zachary DePue, student of Ida Kavafian & Jaime Laredo

Michal Emanovsky, student of Jerome Ashby

Luke Giannini, student of Don Liuzzi

Yumi Kendall, student of David Soyer

Sean Kennard, student of Eleanor Sokoloff

Victoria Luperi, student of Donald Montanaro

Adrian Morejon, student of Bernard Garfield

Susie Park, student of Ida Kavafian & Jaime Laredo

Jennifer Stumm, student of Karen Tuttle

Raúl Vergara, student of Don Liuzzi

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

The Curtis Institute of Music

RECITAL SERIES
2000/2001 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Ninety-fifth Student Recital

Thursday, May 3, 2001
Field Concert Hall*, 5:15 p.m.

Concertino for Trumpet and Orchestra — André Jolivet (1905-1974)

Skye Chung-Ming Chang, *trumpet*
Susan Nowicki, *piano*

Point/Counterpoint — David Bilger (b. 1961)

Skye Chung-Ming Chang, *trumpet*
Adam Krauthamer, *horn*
Wen-Yin Chan, *piano*

Ballade No. 4 in F minor, Op. 52 — Frédéric Chopin (1810-1849)

Miao Hou, *piano*

Clarinet Trio in A minor, Op. 114 — Johannes Brahms (1833-1897)

Allegro
Adagio
Andantino grazioso
Allegro

Agnes Marchione, *clarinet*
Soo Ryoung Bae, *cello*
Sean Kennard, *piano*

❧

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The Bilger was prepared by David Bilger.

The Brahms was prepared by David Soyer.

Soo Ryoung Bae, student of Orlando Cole

Wen-Yin Chan, student of Peter Serkin

Skye Chung-Ming Chang, student of David Bilger

Miao Hou, student of Seymour Lipkin

Sean Kennard, student of Eleanor Sokoloff

Adam Krauthamer, student of Jerome Ashby

Agnes Marchione, student of Donald Montanaro

David Bilger, Faculty

Susan Nowicki, Opera & Voice Coach

The Curtis Institute of Music

RECITAL SERIES
2000/2001 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Ninety-sixth Student Recital

Thursday, May 3, 2001
Field Concert Hall*, 8 p.m.

❧

Graduation Recital
Lina Tetruashvili, soprano
with Mikael Eliasen, piano

Tres poemas, Op. 81 — Joaquín Turina (1882-1949)
- Olas gigantes
- Tu pupila es azul
- Besa el aura

Banalités — Francis Poulenc (1899-1963)
- Chansons d'Orkenise
- Hôtel
- Fagnes de Wallonie
- Voyage à Paris
- Sanglots

"In my garden at night," Op. 38, No. 1 — Sergei Rachmaninoff (1873-1943)

"To her," Op. 38, No. 2 — Rachmaninoff

"Daisies," Op. 38, No. 3	Rachmaninoff
"The Pied Piper," Op. 38, No. 4	Rachmaninoff
"Dreams," Op. 38, No. 5	Rachmaninoff
"A-oo!," Op. 38, No. 6	Rachmaninoff

INTERMISSION

"La dame de Monte-Carlo"	Poulenc
***Brettl-Lieder*, selections** Galathea Aus dem Spiegel von Arkadien	Arnold Schoenberg (1874-1951)
"J'attends un navire"	Kurt Weill (1900-1950)
"That's Him" from *One Touch of Venus*	Weill
"Je ne t'aime pas"	Weill
"My Ship" from *Lady in the Dark*	Weill

❧

Photographic and recording equipment may not be used in Field Concert Hall.

❧

Lina Tetruashvili, student of Mikael Eliasen

Mikael Eliasen, Head of the Vocal Studies Department

❧

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The Curtis Institute of Music

RECITAL SERIES
2000/2001 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Ninety-seventh Student Recital

Friday, May 4, 2001
Field Concert Hall*, 5:15 p.m.

❧

Graduation Recital
Benjamin Hochman, piano

Partita No. 4 in D major, BWV 828 — Johann Sebastian Bach (1685-1750)

- Ouverture
- Allemande
- Courante
- Aria
- Sarabande
- Menuet
- Gigue

Piano Sonata, Op. 1 — Alban Berg (1885-1935)

Ballade No. 4 in F minor, Op. 52 — Frédéric Chopin (1810-1849)

INTERMISSION

Sonata in B-flat major, D. 960 — Franz Schubert (1797-1828)

Molto moderato
Andante sostenuto
Scherzo: Allegro vivace
Allegro ma non troppo

❧

Benjamin Hochman, student of Claude Frank

❧

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NEXT RECITAL...

This concludes the 2000/2001 Student Recital Series.

Recitals will resume in mid-October.

Programs are subject to change. Call the Recital Hotline for the most up-to-date information.

STUDENT RECITAL HOTLINE CALL 215-893-5261

Fast, easy & accurate. Call the Curtis Hotline at 215-893-5261 to obtain the most up-to-date program information for our free student recitals, which occur most Mondays, Wednesdays and Fridays throughout the school year. You can call anytime; the message is available 24 hours a day and gives program information for an entire week, which allows concertgoers to plan ahead.

The Hotline is easy to use. Simply follow these steps:

1) Dial the Hotline at 215-893-5261 for the recorded message.
2) Press the number for the day's program you'd like –
   - 1 for Monday
   - 2 for Wednesday
   - 3 for Friday
   - 4 for Tuesday & Thursday (concerts on a limited basis)
   - 5 for Saturday & Sunday (concerts on a limited basis)
3) After listening to one day's program, remain on the line to select another day's program.

In addition to the Hotline, biweekly schedules of the student recital programs will be available in the Common Room at The Institute on the 2nd and 4th Friday of each month.

WOULD YOU LIKE TO BE ON CURTIS' MAILING LIST?

To receive a copy of The Curtis Institute of Music's season brochure and other information about The Institute, please fill out a Mailing List Request Form, which is available in the Common Room. You can also be added to the mailing list by calling 215-893-5279 during business hours.

The Curtis Institute of Music

RECITAL SERIES
2000/2001 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Ninety-eighth Student Recital

Friday, May 4, 2001
Field Concert Hall*, 8 p.m.

❧

Fratres II for Violin and Piano — Arvo Pärt (b. 1935)

Pavel Ilyashov, *violin*
Anna Polonsky, *piano*

Concerto No. 1 in A minor, Op. 33 — Camille Saint-Saëns (1835-1921)

Allegro non troppo — Allegretto con moto — Tempo primo — Molto allegro

Jonah Kim, *cello*
Hugh Sung, *piano*

Intermission

Let Us Garlands Bring — Gerald Finzi (1901-1956)

Come Away, Come Away, Death
Who Is Sylvia?
Fear No More the Heat o'the Sun
O Mistress Mine
It Was a Lover and His Lass

Matthew Rose, *bass*
David Moody, *piano*

Portraits — Richard Danielpour (b. 1956)

The Chinese Bride (18th Century)
The War Widow (American Civil War)
The Plains Woman (Native American Woman, 19th Century)
Afro-American Woman (20th Century)

Lauren Curnow, *mezzo-soprano*
Victoria Luperi, *clarinet*
Zachary DePue, *violin*
Joel W. Noyes, *cello*
Hugh Sung, *piano*

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The Danielpour was prepared by Richard Danielpour & Hugh Sung.

Lauren Curnow, student of Marlena Kleinman Malas

Zachary DePue, student of Ida Kavafian & Jaime Laredo

Pavel Ilyashov, student of Ida Kavafian & Jaime Laredo

Jonah Kim, student of Orlando Cole

Victoria Luperi, student of Donald Montanaro

Joel W. Noyes, student of David Soyer

Matthew Rose, student of Marlena Kleinman Malas

David Moody, Opera & Voice Coach

Anna Polonsky, Staff Pianist

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

The Curtis Institute of Music

SIXTY-EIGHTH COMMENCEMENT

and

CONFERRING OF DEGREES

FIELD CONCERT HALL

Saturday, May Fifth

The Year 2001

at Eleven o'clock in the Morning

Certificate

VIOLIN

Nicolas Kendall

Diploma

COMPOSITION

David Andrew Ludwig

CONDUCTING

Erik Charles Nielsen

ORGAN

Svetlana Fehretdinov

David W. Mislin

HARPSICHORD

Julia Lillian Lockhart

VIOLIN

Hyunju Lee

VIOLONCELLO

Gloria (Heui-Un) Kim

Daniel Lee

Kaori Joan Yamagami (in absentia)

Bachelor of Music

VOICE

Rachael García (in absentia)

Robert Mark Pomakov (in absentia)

Joslin Romphf

COMPOSITION

William Rowson

Yevgeniy Sharlat

CONDUCTING

Tamir Chasson

PIANO

Jonathan Biss

Benjamin Hochman

VIOLIN

Keon Kim

Jinyeong Jessica Lee

Margaret Kwon

Bracha Malkin

VIOLA

Jennifer Suzanne Stumm

VIOLONCELLO

Soo R. Bae

Joel W. Noyes

DOUBLE BASS

Joseph Wyatt Everett (in absentia)

HARP

Katherine Hazzard

FLUTE

Benjamin Hillel Shwartz

OBOE

Geoffrey A. Deemer

BASSOON

Julia Lillian Lockhart

Catherine Lynn Luczkiw

HORN

Adam Richard Iascone

TRUMPET

Skye Chung-Ming Chang

Karl Peter Sweedy

Professional Studies Certificate
In Opera

Valeriano Lanchas

Master of Music
In Opera

Karin Caspi

Amanda Gosier

Lina Tetruashvili

Yalí-Marie Williams (in absentia)

Order of Ceremonies

Prelude: Passacaglia on a Theme by Dunstable . . . . . John Weaver

Processional: . . . . . Henry Purcell

John Weaver, *Organ*

INTRODUCTION OF COMMENCEMENT SPEAKER

GARY GRAFFMAN

President and Director

ADDRESS

Judith Rodin

CONFERRING OF HONORARY DEGREES

Shaun F. O'Malley, *Chairman of the Board*

Anthony Checchia

Judith Rodin

Benita Valente

AWARDING OF CERTIFICATES

AWARDING OF DIPLOMAS

CONFERRING OF DEGREES IN COURSE

GARY GRAFFMAN
President and Director

WELCOME TO THE NEW ALUMNI

HERSHEL GORDON
Vice Chairman, Alumni Affairs Council

THE STAR SPANGLED BANNER

(See over)

GRADUATE PROCESSION

Recessional: Trumpet Voluntary . . . . . John Stanley
John Weaver

Assisted by

ROBERT FITZPATRICK
Dean

GRADUATION MARSHALS

Michal Emanovsky **Victoria Luperi**
Adrian Morejon **Sharon Wei**

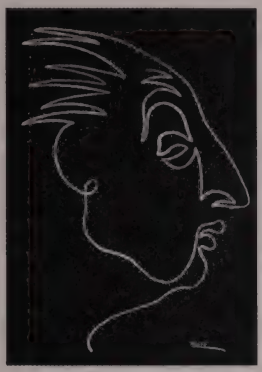
THE STAR SPANGLED BANNER

O, say, can you see,
By the dawn's early light,
What so proudly we hailed
At the twilight's last gleaming,
Whose broad stripes and bright stars,
Through the perilous fight,
O'er the ramparts we watched
Were so gallantly streaming?
And the rockets' red glare,
The bombs bursting in air,
Gave proof through the night
That our flag was still there.
O, say, does that star-spangled banner yet wave
O'er the land of the free
And the home of the brave?

THE CURTIS INSTITUTE OF MUSIC
INCORPORATED 1924
PHILADELPHIA

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, *President/Director*



Alumni Reunion

DINNER

Leopold Stokowski Society

SATURDAY, MAY 5, 2001

TRINITY CENTER FOR URBAN LIFE

MENU

✦

Red Leaf, Radicchio and Curly Endive Salad with
Toasted Pinenuts and Parmesan Cheese
Balsamic and Sherry Wine Vinaigrette

✦

Chilean Sea Bass with Pinot Noir,
Stewed Shallots and Veal Stock Reduction
Grilled Asparagus and Portobello Mushrooms
Wild Rice and Israeli Couscous Pilaf

✦

Warm Valhrona Chocolate Soufflé
with Raspberry Sauce

Curtis

Leopold Stokowski Society – Gold Circle

Frank S. Bayley III, Esquire
Mrs. Cary William Bok
Mr. & Mrs. Sheldon M. Bonovitz
Mr. and Mrs. Jon A. Boscia
Dr. Jenne K. Britell
Mr. & Mrs. James M. Buck, III
Cynthia and James Cook
Mrs. Meyer Eglin
Mr. and Mrs. Joseph M. Field
Mr. and Mrs. George W. Gephart, Jr.
Dr. Harriet Goodman
Frank and Mary Gorell (Horn '34)
Gary and Naomi Graffman (Piano '46)
Frederick R. Haas
Anna Bukay Hannaford (Harp '43)
Alan and Nancy Hirsig
Mr. Ralph W. Hooper
Mrs. Charles M. Kanev
Edward F. Limato
Christina and Jeffrey Lurie
Mr. & Mrs. David G. Marshall
John J. Medveckis
Beverly Merrill
C. Richard Neu and Virginia Ambrosini
Mr. and Mrs. John Nyheim
Mr. & Mrs. Shaun F. O'Malley
June Winters Peretti (Voice '38)
Mr. and Mrs. R. Anderson Pew
William H. Roberts, Esquire
Dr. Milton L. Rock
Robert Montgomery Scott
Mr. and Mrs. M. Eugene Smith
Mr. and Mrs. Kurt M. Soukup
Mr. and Mrs. Randall L. Tobias
Jay Tolson
Mr. and Mrs. J. Roffe Wike II
Jack Wolgin

Leopold Stokowski Society – Silver Circle

Peter A. Benoliel
Mr. & Mrs. Abraham Bernstein
Ellen and Robert Bildersee
Dr. and Mrs. Francis J. Bonner
Luther W. Brady, M.D.
Mr. & Mrs. Joseph A. Camarda, Jr.
Kyunam Choi and Daehee Lee
Claire W. Gargalli and David Carley
Bernard M. Guth
Mr. and Mrs. Wayne Hardee
Mr. & Mrs. Bernard G. Heinzen
Mr. and Mrs. John Kaiser
Paul S. Kang and Seung-Hee Hyun
Mr. and Mrs. Jeffrey Kaplan
Mr. and Mrs. Fredric R. Kornberg
Drs. Bong and Mi-Wha Lee
Mr. John W. Mack (Oboe '51)
Ms. Joan Mainzer (Harp '53)
Mr. and Mrs. Thomas D. McCarthy
Mr. and Mrs. Yoshio Nakajima
Mr. and Mrs. J. G. Rubenstein
Mr. and Mrs. Samuel R. Shipley III
Mr. Ward Smith
Amanda and Richard Smoot
Mr. and Mrs. Kenneth Lewis Tepper
Dr. and Mrs. Thomas Vernon

Biographies

Eleanor Blum Sokoloff (Piano '38) received her Diploma from The Curtis Institute of Music in 1938, where she studied piano with David Saperton, chamber music with Louis Bailly and the two-piano repertoire with Vera Brodsky and Harold Triggs. Having received her early training at the Cleveland Institute of Music, she entered Curtis in 1931, and in 1936, while still a student, she began teaching as a "temporary" substitute for a faculty member on leave. She was subsequently asked to remain on the faculty, and she has continued teaching for 65 years. In 1936, she married her piano partner and classmate, the late Vladimir Sokoloff, who himself made an indelible mark on The Institute as a mentor and musician. The long list of Mrs. Sokoloff's distinguished students includes over 75 who have performed as soloists with the Philadelphia Orchestra.

Special Thanks to This Evening's Performers

Martin Chalifour (Violin '84)
Joanne Pearce Martin (Piano & Accompanying '86)
Emi Nakajima (Piano '97)
Craig Sheppard (Piano '68)
Susan Starr (Piano '61)

Diana Steiner (Violin '49, '57) holds an Artist's Diploma and Bachelor of Music from Curtis, and Master of Music from the University of Southern California. She is also a certified Master Teacher with the Music Teachers National Association. A student of Efrem Zimbalist and Veda Reynolds while at Curtis, she also studied piano with Josef Hofmann, and served as staff accompanist for Zimbalist, Reynolds and Ivan Galamian. Ms. Steiner made her New York Philharmonic debut at age nine, and at 20, won the prestigious Naumburg Award. Distinguished as a writer of educational books, editor, recording artist and radio producer, she served as host of the popular series *Air for Strings*, heard on public radio station KXLU in Los Angeles. In 1975, Ms. Steiner co-founded The Curtis Alumni Association West, of which she became president. A past member of The Institute's Board of Trustees, she has been a member of its Alumni Affairs Council since 1995 and its Board of Overseers since 1997.

Development and Alumni Relations Staff

Josiah Stevenson IV, *Vice President, Development*
Jane Kamp, *Director of Annual Giving*
Anne O'Donnell, *Director of Alumni Relations*
Charles Sterne III, *Director of Major Gifts and Planned Giving*

Cover sketch of Leopold Stokowski by Ben Wolf

Leopold Stokowski Society
Gold Circle

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Beverly Merrill
C. Richard Neu and Virginia Ambrosini
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Mr. & Mrs. Shaun F. O'Malley
June Winters Peretti (Voice '58)
Mr. and Mrs. R. Anderson Pew
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Jack Wolgin

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Mr. Ward Smith
Amanda and Richard Smoot
Mr. and Mrs. Kenneth Lewis Tepper
Dr. and Mrs. Thomas Verrier

Leopold Stokowski Society

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Mr. and Mrs. Bahman Amini
Mr. and Mrs. Jerome Apfel
Mr. & Mrs. Thomas J. Auchter
Dr. Robert Austrian
Carole and Arnold Bailis
Mrs. Morton Baum**
Raymond Benner (Double Bass '50)
Mr. and Mrs. Jacob Bousso
Mr. & Mrs. Charles W. Bowden, Jr.
Dr. and Mrs. Robert L. Brent
Mr. and Mrs. Julian A. Brodsky
Edward Brody
Mr. and Mrs. Robert Bryan
Mr. and Mrs. Raphael Caccese, Jr.
Mr. and Mrs. C. Christopher Cannon
Pearl M. Carpel
Dr. & Mrs. Harris R. Clearfield
Mr. and Mrs. Sylvan M. Cohen
Orlando T. Cole (Violoncello and Chamber Music '34)
Mr. and Mrs. M. Todd Cooke
Julie P. Curson
Mr. and Mrs. Peter Dachowski
L. Daniel Dannenbaum
Elizabeth de Rham
Robert J. Dee
Jason DePue (Violin '00)
Mr. and Mrs. Maurice Devroye
Mr. and Mrs. George Dials
Mary K. and Richard A. Doran
Mrs. Yvonne K. Druian**
Mr. and Mrs. Wesley Emmons
Mary Lou Falcone (Voice '66)
Mr. & Mrs. Bayard R. Fiechter
Robert Fitzpatrick (Clarinet '68)
Madeline Frantz and Burke Smith
Catherine French
Mr. & Mrs. Walter Gallagher
Mr. and Mrs. Joseph F. Gardocki
Barbara Moskow Goldberg (Voice '50)
Mr. and Mrs. Sherwood Goldberg
Selma P. Goodman
Mr. and Mrs. David M. Gray
Mr. and Mrs. John C. Haas
Ellen Heber-Katz and David Sarfatti
Mr. and Mrs. Richard Hicks
Mr. and Mrs. Harry E. Hill, III
Mr. and Mrs. Adrian Hooper
Mr. and Mrs. Bruce Hooper
Mr. and Mrs. Thomas Hooper
Mr. and Mrs. Dae-Jin Hyun
Mr. and Mrs. Scott M. Jenkins
Mary F. Johnston (Voice '45)
Lois Gering Jungas (Organ, '57)
Jerome Kaplan, Esquire
Mr. and Mrs. Plato S. Karayanis (Voice '54 & '56)
Mr. & Mrs. Donald R. Kardon
Dr. James A. Katowitz and Ms. Carol Rocamora
Mr. and Mrs. Stephen Kendall
George H. Kidder, Esquire
Dr. Bobby Ellen Kimbel and Coop Rosner
Robert A. Kipp
Dr. & Mrs. Morton Kligerman
Mr. and Mrs. James Knox
Dorothy B. Koenig (Voice '43)
Mrs. Harold E. Kohn
Catherine and John Koten
Mikyung Oh and Oh Mi Kyung
Mr. and Mrs. Steven Laden
Mary M. Lane
Mr. and Mrs. James R. Ledwith
Mrs. Richard W. Ledwith
Mr. and Mrs. Bernard Lee
Mr. and Mrs. Kiu-Seung Lee
Mr. and Mrs. Sung Young Lee
Dorothy Leichter
Joel Gershman and Elaine Levitt
Mrs. Jerome J. Lipson
Mr. and Mrs. A. Bruce Mainwaring

Ms. Eileen Marolla and
Mr. Charles Sterne III
Mr. and Mrs. James Matarese
Bernard L. Mayers (Clarinet '28)
Dr. and Mrs. Kenneth McNeil
Mario Mele
Mr. and Mrs. Kenneth D.
Mitchell
Mr. & Mrs. Donald Montanaro
(Clarinet '54, Harp '63)
Mr. Tom P. Monteverde
Mr. and Mrs. Edward A.
Montgomery, Jr.
Robert E. Mortensen
Phyllis Moss (Piano '41)
Mr. and Mrs. Robert H.
Mundheim
Ms. Betty Musser
Dr. and Mrs. A. H. Nishikawa
Mr. and Mrs. Dennis J. O'Leary
W. Gresham O'Malley III
Mr. and Mrs. Herbert S. Okun
Elizabeth A. Ostling (Flute '94)
Lachlan Pitcairn
Mr. and Mrs. Curt Pontz
Suzanne H. Poole (Voice '50)
Margaret Ann Reese
Mr. and Mrs. Thomas J. Reilly
Anna K. Reimann
Dr. Heide I. Rice (Piano '72)
Mr. and Mrs. Al Rinaldi
Aaron Rosand (Violin '48) and
Monica Woo
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The Curtis Institute of Music

RECITAL SERIES
2000/2001 SEASON

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Faculty Recital
Jeffrey Khaner, flute

Wednesday, May 9, 2001
Field Concert Hall*, 8 p.m.

❧

Études de salon, selections Élégie Le chant du vent Volubile	Johannes Donjon (1839-1912)
Winter Spirits	Katherine Hoover (b. 1937)
Song	Jennifer Higdon (b. 1962)
Density 21.5	Edgard Varèse (1883-1965)
Sonata appassionata in F-sharp minor, Op. 140	Sigfrid Karg-Elert (1877-1933)

INTERMISSION

Syrinx	Claude Debussy (1862-1918)
Danse de la chèvre	Arthur Honegger (1892-1955)
Image, Op. 38	Eugène Bozza (1905-1991)
Partita in A minor, BWV 1013 Allemande Corrente Sarabande Bourrée anglaise	Johann Sebastian Bach (1685-1750)

❧

Photographic and recording equipment may not be used in Field Concert Hall.

**As of April 4, 2001, the recital hall at The Curtis Institute of Music (formerly Curtis Hall) has been renamed Field Concert Hall.*

BIOGRAPHY

Jeffrey Khaner, flute

Curtis faculty member **Jeffrey Khaner** has served as principal flute of the Philadelphia Orchestra since 1990, a position he had previously held with the Cleveland Orchestra. Prior to his Cleveland appointment, Mr. Khaner was principal flute of the Atlantic Symphony in Halifax, Canada, and the Mostly Mozart Festival in New York, and co-principal flute of the Pittsburgh Symphony. A native of Montreal, Mr. Khaner studied with Jeanne Baxtresser and, later, with Julius Baker at the Juilliard School, where he received a Bachelor of Music degree with honors in 1980. Mr. Khaner has given recitals and master classes in the U.S. and abroad, and he has appeared as soloist with the Montreal Symphony, Philadelphia Orchestra, Cleveland Orchestra and Atlantic Symphony, among others.

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